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"THE MADRAS HOUSE."

At The Ambassadors.

Comedy in four acts by Harley Granville-Barker. Revived at the Ambassadors Theatre on Monday, Nov. 30th.

Henry Huxtable ..... Aubrey Mather
Katherine Huxtable ..... Frances Ivor
Laura Huxtable ..... Christine Jensen
Minnie Huxtable ... Winifred Oughton
Clara Huxtable ..... Susan Claughton
Julia Huxtable ..... Ann Codrington
Emma Huxtable ..... Marie Ney
Jane Huxtable ..... Lois Heatherley
Major Hippisly Thomas ..... David Hawthorne
Philip Madras ..... Nicholas Hannen
Jessica Madras ..... Cathleen Nesbitt
Constantine Madras ..... Allan Jeayes
Amelia Madras ..... Irene Rooke
Eustace Perrin State ... Claude Rains
Marion Yates ..... Doris Lytton
Mr. Brigstock ..... Stafford Hilliard
Mrs. Brigstock ..... Mary Barton
Miss Chancellor ..... Agnes Thomas
Mr. Windlesham ..... Ernest Milton
Mr. Belhaven ..... Robert Burnard
Three Mannequins ... Winifred Ashford, Helène Barr, Elyse King
A Maid at Denmark Hill ..... Ruth Povah
A Maid at Dorset Square ..... Gladys Gaynor

The revival of Mr. H. Granville-Barker's comedy at the Ambassadors Theatre, last week recalls that splendid failure at the Duke of York's fifteen years ago, when "The Madras House," Mr. Shaw's "Misalliance," Mr. Galsworthy's "Justice," Miss Elizabeth's Baker's "Chains," and other plays were produced in Mr. Frohman's Repertory Season. A good deal of water has passed under Waterloo Bridge since that pioneer effort and Mr. Shaw and Mr. Galsworthy are now among the best sellers in the theatre. It will be interesting to see how Mr. Granville Barker stands with the public.

No doubt the usual remarks will be made—that "The Madras House" is not a play at all; that it is just talk which leads nowhere; that there is no action; that it is too long. Academically it may or may not be a play, but for a stimulating entertainment one would have to go a long way to find anything quite so satisfying. It keeps the mind alert all the time and rarely in a modern play has there been such fine, natural, phrasing and such agile reasoning. The characterisation, too, is magnificently observed, from those ordinary inhabitants of Denmark Hill down to that specious libertine, Constantine Madras. The people are as alive and real as they were fifteen years ago, and now that the last act has been rewritten, the play shows no sign of age.

If Mr. Ben Levy had not used the title for his play (which will be seen at the Haymarket in due course) Mr. Granville Barker might have subtitled his comedy, "This Woman Business." For it is about as comprehensive a survey of the sex question as one could get in four acts. In the opening there is the problem of the large family of unmarried daughters and that scene in Denmark Hill has its poignancy as well as its undoubted comedy. In fact all the time the comedy is just on that perilous edge, on the other side of which is stark tragedy. In the second act, a model piece of dramatic writing, we are given a glimpse of the living-in evils. There are the Brigstocks, who have been married for several years and have seen one another for an hour or two a week; the husband, servile and weak; the wife, reduced to hysteria by the unnatural conditions. There is Miss Yates and the familiar problem of the unmarried mother, but treated so much more acutely and unfamilarly than usual. Then comes Major Thomas—the "mean, sensual man" of Anatole France—and that witty talk with Philip Madras, the cold-blooded, fine-thinking type. Either of these acts has the stuff for a play, but the author gets on to a more abstract discussion in the long scene with Constantine Madras, Mr. State and the others in the Moorish Room in the Madras House. Perhaps there is too much talk here and possibly the American financier is a trifle too high flown in his language and this act remains, as it was before the least successful of the four. Constantine Madras talks well about the Eastern mode of living, but it is doubtful if his arguments would stand examination. However, the last scene between Philip Madras and his beautiful, cultured wife remains one of the most exquisite things in modern drama. The understanding between them, epitomised by their meeting half-way across the fireplace (which is placed as in the previous production in the centre of the "fourth wall") brings down the curtain about as satisfyingly as is possible in a play which sets out to put the various points of view of the woman question. There may be no solution—but Philip Madras and his wife stand for a very good compromise.

One may thus barely remind our readers of the scheme of the play. That is an almost impossible undertaking, but one stands defeated before the task of doing justice to Mr Barker's production and the acting at the Ambassadors. There are over twenty parts to be played, and every one stood out, and yet never protruded, as a gem of characterisation. Only one member of the original cast is in the company, Miss Mary Barton repeating her fine performance as the hysterical Mrs. Brigstock. Mr. Nicholas Hannen gave a clean-cut, perfectly modulated study as Philip Madras and Miss Cathleen Nesbitt was excellent as the wife. One has vivid memories, too, of Mr. Allan Jeayes,' Constantine Madras, Mr. Claude Rains'

(Continued at foot of col. 5).

DOLLIE AND BILLIE.

These International favourites have become firmly established in the West End, which is confirmed by the fact that Sir Oswald Stoll has made special arrangements for them to appear this week at both the London Coliseum and The Alhambra and also for the Xmas week (Dec. 21st) programme the week after next. For the month of January Dollie and Billie cross over to the Continent to appear at the Scala Theatre, Berlin.

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"QUINNEYS'."

At the New Theatre.

Play in four acts by Horace Annesley Vachell. Revived by Miss Mary Moore and Mr. Henry Ainley at the New Theatre on Wednesday, December 2nd.

Joseph Quinney ..... Henry Ainley
Sam Tomlin ..... Tom Reynolds
Cyprus P. Hunsaker ..... John Laurie
Dupont Jordan ..... Sydney Bland
James ..... Leslie Banks
Susan ..... Louise Hampton
Posy ..... Eileen Sharp
Mabel Dredge ..... Clare Harris
Quinney's Workpeople .....
Cathleen MacCarthy & Edward Dignon

Christmas is a fitting time for a revival of "Quinneys'," for it is a play of laughter and sentiment eminently suitable to the palates of play-goers in the festive season. It is very much a "one-man" play, and those who saw it at The Haymarket in the early years of the war, and those again who were at the New Theatre on Wednesday evening last, realise to what an extent Mr. Henry Ainley's fine acting as Joseph Quinney makes the play. There is a plot, true, and a dexterous one, with a sub-plot or two woven in most skilfully, but it is all a background of events against which this bluff, straight-spoken and honest Yorkshireman stands out with giant effect. And what scope there is in the character! No wonder Mr. Ainley handles it so lovingly and presents its humours with such gusto. There was no need for him to tell us (as he did in a delightful little speech after the final curtain, in response to the repeated demands of an enthusiastic house) that Quinney was a Yorkshireman, and so was he! Nobody but a Yorkshireman could have been so manifestly at home in the quaint byways of that richly descriptive dialect, or made credible all the seeming inconsistencies of the irascible dealer of antiques.

Joseph Quinney, it will be remembered, was described by his daughter as the most honest dealer in London. Honesty had certainly been the best policy for him. He had thriven mightily in business, had acquired a solid reputation, and had great ambitions for his only daughter, the pretty Posy. But Posy had other views, as is the wont of daughters. She had set her heart on her father's foreman, James, and it is the accidental discovery of this love affair that leads to another revelation, destined to be a crucial test of the dealer's honesty. Surprising the lovers at a secret meeting, Quinney refuses his consent to any engagement because James is not good enough for his daughter. He somewhat naturally suspects that the young man has got an eye on the main chance. James is thereupon stung into admitting he has knowledge of facts which would injure his master's reputation. Quinney has sold a set of Chippendale chairs to an American millionaire, believing them to be genuine, although James knows them to be clever fakes. Regarding this as blackmail, the old man refuses to climb down, and the young couple leave the house, followed by Mrs. Quinney. But all the time we feel sure that things are going to end rightly, and of course they do. In a fine last scene, Joseph puts right the mistake, capitulates to the straightforwardness and fine craftsmanship of the young man (who, it turns out, had "faked" the chairs when working for a rival of Quinney's) and gives the pair his blessing.

Mr. Ainley's acting throughout was a masterly piece of work. Now and again one recognised new touches, but then the character is a well of riches, and it is part of Quinney's charm that we never know what he is going to do or say next. Another exquisite study came from Miss Louise Hampton, an actress who always seems to step into the very skin of the rôle she plays. Her performance as Mrs. Quinney was instinct with tenderness, and touched in with just the right strokes of pathos, a really beautiful piece of work. One felt that it was rather hard on Miss Eileen Sharp to have so charming a mother, but as Posy she stood for the independent girl of to-day, and gave a concise, clear-cut study of the part. Mr. Leslie Banks was good as the foreman-lover; Miss Clare Harris acquitted herself well in the small part of the typist, Mabel Dredge; there was an excellent little study of Tomlin, the rival dealer, from Mr. Tom Reynolds, and Mr. John Laurie played very capably as the American millionaire.

(Continued from col. 1).

ebullient Mr. State, and Miss Irene Rooke's tearful Amelia Madras. Mr. Aubrey Mather gave a perfectly observed study of Henry Huxtable and among his numerous daughters the Emma of Miss Marie Ney (originally played by Miss Sybil Thorndyke) was a striking little cameo. Mr. David Hawthorne was good as Major Thomas and Miss Doris Lytton's Miss Yates was superb in its defiant humanity and strength. Mr. Ernest Milton was perhaps inclined to overstress the feminity of Mr. Windlesham but it remained an extremely clever piece of acting when one remembers that the same actor is one of our best Hamlets. Of the others Mr. Stafford Hilliard's poor faded Brigstock, Miss Frances Ivor's Mrs. Huxtable and Miss Agnes Thomas' relentless Miss Chancellor stand out just as noticeably.

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WANTED, Dec. 14th, 21st and perhaps December 28th, for Revue with good Comedy. Write giving previous and advance bookings, how many travelled and particulars of printing. William Morton.

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MEHRO-YVONNE.—On November 21st at University College Hospital, interred at St. Marylebone Cemetery, Finchley, N.

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Ireland's Representative Comedian, CHALMERS MACKEY,
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a riot of laughter and applause.
Choice Old Irish Ballads.
Irish Comedy Songs, Irish Dances.
Continued success, Princess's, Glasgow.
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CHALMERS MACKEY.
This: Princess's Theatre, Glasgow.
Next: Opera House, Perth.

The Celebrated Actor,
D. HAY PETRIE,
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"THE MONKEY TALKS,"
the most novel play of recent years.
Production direct from the Duke of York's Theatre, London.
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WANTED, Ladies' Train for pantomime engts. Apply, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

CHORISTERS FOR GRAND OPERA TOUR.
WANTED Known.—Applications are invited for auditions to be held in London shortly. State age, particulars of past experience (if any), range of voice, list of operatic choruses known. Photos returned if s.a. envelope enclosed.
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WANTED, a good young eccentric Male Dancer, able to sing and speak lines; height about 5ft. Also two Whirlwind Dancers, lady and gent. Write with photos and lowest terms. Enclose stamped envelope for return of photos. George Bass, Palace, Hammersmith.

WANTED, Cabaret Dancing Party for New Year's Eve. Send to-day for full parties, and lowest fees to Manager, Palace Hotel, Buxton.

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WANTED smart, energetic, experienced Cinema Manager. Apply, with full particulars, terms and references to ALBANY WARD, Palace Chambers, Stroud.

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WANTED immediately at the Palace, Bedford, Pianist-Conductor with own library; must be well experienced in fitting Pictures. Three performances daily. Write full particulars, salary and references to Blake Bros. (Theatres), Ltd., Empire, Bedford.

WANTED, 2 Violins; also Guitars, Mandolines and Drums; all able to double; audition Thursday, 7 p.m., at 361, Brixton-road, S.W.

WANTED, early in January, first-class Lady Violinist for Dane Orchestra at fashionable seaside resort in the South. Permanent if satisfactory. Box 863, "The Era."

WANTED, Band Sergeant for Royal Military College; Violin and Clarinet preferred; must be a really good performer on both and well experienced. Apply BANDMASTER, R.M.C., Sandhurst, Camberley.

WANTED, Violinist Leader.
Artistic player with own library. Must fit pictures closely and used to varieties. Six days.
Please state terms, Box 857, "The Era."

WANTED, for 14 days from Dec. 21, Rept. Violin, Double Bass, Clarinet and Cornet. Please send full details and terms required to Box 866, "The Era."

WANTED, First-class Leader Violin, with good library; no Sundays. Palais de Luxe, Wood Green, N.

WANTED, Competent Lady Violinist Leader, to deputise from Dec. 23 to Jan. 2. Evenings and two mats. Apply Mus.Dir., Picture Palace, Epping.

WANTED, Violinist, must be experienced; salary £4 weekly; permanency.—Apply Manager, Cinema Royal, Redhill.

WANTED, Young Violinist, experienced Tavan, Gabriel Marie, and Jazz. One house nightly, two Saturdays. Small Cinema, comfortable engagement. Salary can be increased by dances which are booked. Also 'Cellist for above—joint preferred, but others write. Open Dec. 14. Terms, etc., M.D., Reid Hall Cinema, Forfar, Scotland.

WANTED, for Winter Cruise, first-class Dance Violin Leader, Alto Sax and Banjo. Only applications from strictly sober and gentlemanly musicians considered. No uniform worn. Alfred Reiss, National Entertainment Association, 22, Leicester-square, W.C.

WANTED, two thoroughly experienced Violinists for hotels in Cliftonville, Dec. 24th-27th. Apply Mrs. Frost, 16, Prince's-sq., Bayswater. 'Phone Park 763.

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WANTED, thoroughly competent Violin Leader, evenings only.
Commence Sunday next.
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Wastdale-road, Forest Hill, S.E.23.

WANTED, a first-class Rep. Violinist (gent.), must be experienced with high-class music. Audition Wednesday, at 3.30 p.m. Musical Director, Queen's Hall Cinema, Cricklewood, N.W.

WANTED, good 'Cellist, gent.; must be experienced. Also Clar., prefer double Sax. Union terms. Imperial Cinema, Cardiff.

WANTED, LADY 'CELLISTE, NORTH LONDON CINEMA. MUST HAVE STRONG TONE, GOOD SOLOIST. 6 EVENINGS AND 3 MATINEES. APPLY BOX 871, "THE ERA."

WANTED, First-class 'Cellist (doubling Banjo) afternoons and evenings; permanent; M.U. rate. Lyric Cinema, High-street, Belfast.

WANTED, exp. 'Celliste required for hotel in Cliftonville, Dec. 24th-27th. Apply Mrs. Frost, 16, Prince's-square, Bayswater. 'Phone Park 763.

WANTED, 'Cellist, doubling Saxophone preferred, but unessential. State terms, etc.
Picture House, Dumbarton.

WANTED 'Cellist, age about 22 to form trio, social practice, view to engagements; residing near. S. Wood, 58, Rodwell-road, E. Dulwich.

WANTED Known, Arthur L. Ward requires brilliant 'Cellist, cafe and cinema, good salary; also Organist (Harm.), evgs., 2 mats.; £4 10s. 2, Richmond-avenue, Sadgley Park, Manchester.

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WANTED, First-class Saxophone (Alto and B flat Soprano) and Clarinet Player for Straight and Jazz; comfortable and permanent engagement to the right man; open December 12, 1925. All meals found in hotel. Duds please save stamps. GERALD W. BRIGHT, Musical Director, Hotel Majestic, St. Annes-on-the-Sea, Lancs.

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MUST BE YOUNG AND SMART APPEARANCE.
DOUBLE-HANDED MAN PREFERRED.
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WANTED, a tip-top Double Drummer with typms and all effects. Only first-class men need apply. Engagement one month certain, with probable extension. Terms, M.U. No jazz drummers need apply. Applications, with stamped, addressed envelope, to 42, Tavistock-road, Westbourne Park, W.11. No callers other than appointment.

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WANTED, for South London, Combination Dance Band of 5 or 6; regular engagement. Write ONLY, stating terms, to BAND DEPT., King's Hall, London-road, S.E.

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WANTED, by exp. Violinist (strong tone), deputising, from Dec. 13 to 24; exp.; any business.—Dan Deacon, 49, St. John's-road, Clapham Junction.

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WANTED, Engt. by Violinist. Thor. exp., any bus. Good refs. Lead or Repet. Doub. Viola. Violinist, Newcastle Hotel, Bridgegate, Retford.

WANTED, Engagement, by exp. young Violinist, as Leader, or first-class repet.; good tone and sight-reader; refer.; moderate terms.
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WANTED Known, Violinist, young gent., requires engt. as rep. or in trio; take lead if required. Thorough exp. in pictures. Hard worker. Audition willingly. Fisher, 48, High-street, Chelmsford.

WANTED, re-engagement by a Leader-Violiniste as Leader or Rep.; fully exp. in London variety, super-Cinema. VIOLINISTE, 177, Adelaide-road, N.W.3.

WANTED, Engt. by Violinist-Leader. Conscientious. Experienced Cinema or Dance. Personality. "Electus," 35, Woburn-sq., W.C.1.

WANTED, engagement by experienced Violinist as repet. (lady).—25, Rose-lane, Holme Slack, Preston.

WANTED, engt. by exp. Violiniste Rep., able to lead, any bus., would deputise, London only.—Ivy Chilvers, 98, Rannock-road, Hammersmith.

WANTED, engagement by Violinist Rept. or 1st Cinema, exper. reliable, very good refs.—Box 837, "The Era."

WANTED, engt. Viola or First Violin, experienced, M.U. Member.—J.N., 9, Levens-grove, Blackpool.

WANTED Known, Miss Maude Xiner thanks all fellow artists for kind enquiries, and she is now able to resume engagements. Seaside engagement for Xmas. 1, Lunham-road, Upper Norwood, S.E.

WANTED, by smart young Lady Violinist, sit. as rept. or second in cinema, or any other business. Moderate salary. Box 873, "The Era."

WANTED Known, Leader O'Mara Opera Co., 1924-25, at liberty, touring or stationary, or as first. 23, Hollingbury-road, Brighton.

WANTED, by brilliant Leader Violiniste and 'Cellist (gent.), joint engt. in cafe, cinema, theatre or hotel; thor. exp. all lines; highest refs.; library; open Dec. 21st. Violiniste, c/o 26, Station-road, Holmfirth, Huddersfield.

WANTED, Engts. by Violinist Leader. Knows his work. Cinema or dance. At liberty Dec. 14. "C. H.," 35, Woburn-square, W.C.1.

WANTED, engagement, First-class Leader, now playing large London Cinema; library; can supply orchestra. Hampstead 1395.

WANTED Known, First-class Leader-Conductor at liberty Monday, Dec. 14th. Fine tone and technique. Exp. any business. Extensive library. Musical Director, 190, Bearwood, Hill-road, Burton-on-Trent.

WANTED Known, through disappointment, Susie McLachlan, experienced repetiteur, is now disengaged. 43, Chobham-road, Stratford, E.15.

WANTED, by 'Celliste, deputy work, Cinema or Café; thor. exper. 'CELLISTE, 49, Shrubbery-road, Streatham, S.W.

WANTED, Engagement, by experienced 'Cellist, trio or orchestra. 'Cellist, 35, St. Peter's-square, Hammersmith, W.6.

WANTED, Cinema Engagements, by exp. 'Cellist; large library. Terms, hours, to 'Cellist, 31, Grafton-street, Earlestown, Lancashire.

WANTED Known, really first-class 'Cellist, absolutely thoroughly experienced in every way, fine soloist, invites good offers. Address 'Cellist, Box 856, "The Era."

MUSICIANS' WANTS.

WANTED Known, experienced 'Cellist wants engagement.—Apply Hippodrome, Accrington. John Butlee, 42a, Prince-street, Bolton.

WANTED Known, Lady 'Celliste, experienced solos, but of limited orchestral experience, open for orchestral engagement. Good reader and tone.
Also possess good trained voice.
Low terms.
28, Chaworth-road, West Bridgeford, Nottingham.

WANTED, engagement or deputising by Lady 'Celliste, combine Drums. H. M. Miller, 32, Montrell-road, Streatham Hill, S.W.2.

WANTED, engt. by Double Bass or 2nd 'Cellist.—H. Stanley, 87, Moray Road, Finsbury Pk., N.4.

WANTED, Engt. or Dep. by exper. String Bass; any bus.; now vacant. Basso, 57, Gt. Cambridge-street, London, N.E. 'Phone: Clissold 5269.

WANTED, Engt. by Double Bass; London dis. L. Hooker, 3, Crunden-road, South Croydon.

WANTED by Sousaphone, odd dates. 'Phone Brixton 349. E. J., 66, Adeney-road, Hammersmith, W.6.

WANTED Known, Flautist, good reference, wants shop. T. Miller, 13, Oxford-street, Liverpool.

WANTED Known, Flute and Piccolo; disengaged; Pantos, Dances, any business. FLAUTIST, 48, Temperley-road, Balham, S.W.

WANTED, engagements by Oboeist, any business.—Box 841, "The Era."

WANTED, Engagement by Oboe, Works or Cinema Band; experienced, good refs. 21, Fuchsia-lane, Ipswich.

WANTED Known, Clarinettist at liberty. GEO. SINCLAIR, Upper Brook-street, C.-on-M., Manchester.

WANTED Known, at liberty, Clarionet, any business, open at once. M.U. terms. Alfred H. Popple, 86, Sycamore-road, Nottingham.

WANTED Known, Clarionet, 20 years' experience, theatre, cinema, disengaged. John Hill, 16, Wall-street, Barnsley.

WANTED Known, Solo Clarinet, 25 years' exp. desires opening. Splendid soloist and tone. Transpose. Frank Morton, 26, Neuchatel-road, Perry Hill, Catford, S.E.6.

WANTED Known, Clarinettist at liberty. GEO. SINCLAIR, 80, Upper Brook-street, C.-on-M., Manchester.

WANTED, Engt. by Trumpet, fully experienced. All effects. P., 31, Chichester-road, Edmonton.

WANTED, engts., by expert E flat Sax. Not mushroom. Double banjo and clart. 26, Brabourn-grove, S.E.15. 'Phone: City 5461.

WANTED, by Alto Sax., engts., London only; sight reader, young, smart. 'Phone: Riverside 2886. 78, Church-road, Barnes.

WANTED Known, Sax., E. flat Alto, Soprano, Tenor. 41, Westbourne-terrace, North Paddington, W.2. 'Phone, Padd. 3415.

WANTED, engts. by E. flat Sax.; dances, hotels, etc.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury, N.5.

WANTED, by Alto Sax., high or low pitch, doubling B. flat Soprano, evening engts., dance; young, smart. 40, Bishop's-road, Fulham, S.W.6.

WANTED, Evening Engagements by E flat Alto Sax.; thoroughly reliable. 85, Torriano-avenue, N.W.5. 'Phone: North 3447.

WANTED, engt. by Saxophonist, doubling Clarinet, young and smart, any business, open at once. Box 838, "The Era."

WANTED, by Alto Saxophone, doubling flute and piccolo, engts. In dance band or orchestra. Booked Weds. and Sats with first-class West End Dance Band. Moderate terms for casual engagements. Box 861, "The Era."

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WANTED Known, expd. Saxophonist, Alto Soprano, flat pitch, doubles Flute; free 'Xmas week; good reader, extemporiser, nice tone, excellent technique; audition if required; go anywhere. HANN, 17, Cambridge Gardens, N. Kensington.

WANTED, engagements for Saxaphone and Oboe (lady); London only. H., 23, Hilldrop-crescent, N.7.

WANTED, engts. by Alto and Tenor Sax. LEO ROGER, 38, Cecile Park, N.8. (Holborn 5965).

WANTED, by Alto and Soprano Sax., odd dates. Young, read anything. 'Phone New Cross 3331. 1, Eckington Gardens, S.E.14.

A GOOD AMATEUR SAXAPHONIST, C MELODY & SOPRANO.

WANTED, Odd Evening Engagements, letters, only.—L. Chaplet, 13, Gaisfordstreet, N.W.5.

WANTED Known, Alto Sax. doubling Violin, open for dance work, sight reader, perm. or odd nights.—Letters to "Sax," 76, Richmond-road, Earls Court, S.W.5.

WANTED, Odd Evenings or Full-time Engagement, C Melody Saxophonist. Good sight reading. Sax., 19, Gosshield-street, Great Portland-street, W.1.

WANTED by Saxophonist, B flat Tenor, Sop. E flat Alto, doubling Clarts.; exper.; sight reader; straight and jazz; engt. anywhere. Brennan, 30, Eyot Gardens, London, W.C.

WANTED, Engt. Premier E flat Alto Sax; low pitch; doubling "Oboe." Dancing, hotels, etc.; smart; sober. Only good salary of interest. Write Sax., Breakwell Resturante, Horseley Fields, Wolverhampton

WANTED Known, Saxophonist, B flat Tenor, Alto and Soprano. At liberty. Odd dances or good perm. G. K., 16, Arthur-road, Stoke Newington, N.16.

WANTED, engt. by young exp. Cornet and Trumpet in Cinema, etc. Would deputise. London area.—Box 831, "The Era."

WANTED, engagement by Trumpeter, Jazz preferred; latest mute effects; transposer. TRUMPET, 54, Lenthall-road, Dalston, London.

WANTED Known, good Trumpet, jazz or straight, requires vacant dates. PARRY, Willesden 3258.

WANTED Known, Trumpet, 1st or 2nd, would join good Dance Band as pro. Box 870, "The Era."

WANTED, engagement, Trumpet, able play Sousaphone, experienced revue, good offers only.—Trumpet, 15, Garden-row, Chatham.

WANTED by B flat Trumpet and Cornet, engagement, jazz or straight, sweet tone, good sight-reader and hard worker, genuine.—Trumpet, 50, Falsgrave-road, Scarborough, Yorks.

WANTED, afternoon or evenings, Trumpet and Cornet, Dance and straight, good reader and tone, no tour.—C. Sharp, 54, Balcombe-street, Dorset-square, N.W.1.

WANTED, engagement Cornet or Trumpet, JANUARY ONWARDS, Dance Band or Orchestra.
First-class bands only. Apply
Pat O'Day, 22, Sykes-street, Castleford.

WANTED, few nights a week or dep. Dance. Good reader; fine tone. Address Trumpet and Cornet, 422a, Coldharbour-lane, Brixton, S.W.9.

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WANTED, Engagement by Trombonist, competent and reliable.—Hibbs, 234, Knutsford-road, Warrington.

WANTED, engagement by experienced Trombone, also Bass Euph.—153, Lillie-road, 'phone 3773 Western.

WANTED Known, by exp. Trombonist, any first-class bus.; now at lib. Town or subs. pref.; steady, reliable. W. S., 8, Holehouse-st., Blackburn.

WANTED, Deputising, London only, by Pianiste-Organiste. BESSIE WELLINGS, 25a, Eynham-road, Wood Lane, W.12.

WANTED Known, London Organist (Recitalist), with cinema experience, desires relief work two or three evenings per week. Good repertoire. Gifted in improvisation. Box 358, "The Era."

WANTED, engagement by Orchestral and Solo Organist and Pianist; many years experience; real musician; deputising considered. READ, 14, Curzen-road, Ealing, W.5.

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WANTED, Provincial Perm. by Orchestral Organiste (first-class), 10 years best Cinemas. All parts and arrangements. Very adaptable. Would deputise.—24, Elm-grove, Hammersmith, W.6.

WANTED Known, Organist-Pianist, at liberty Dec. 13th, any bus.—Wright, 5, Lennox-road, Normacott, Staffs.

WANTED Known, Orchestral Organiste, not pipe, open for engagements, deputising, also experience relief Pianist.—119, Bedford-road, Clapham.

WANTED, engt. by Orch. Organiste (Reed), 12 months' exp., moderate wage for further experience.—Box 882, "The Era."

WANTED, deputising by Orchestral Organiste (Reed), London.—Box 883, "The Era."

WANTED, Engt. by Organist, pipe or reed; would deputise. LADY ORGANIST, 32, Josephine-avenue, Brixton-hill, S.W.2.

WANTED, engt. by Piano-Accordeonist doubling Violin. Expd. all bus. Tangos speciality. Write P., 8, Dulverton Mansions, Grays Inn-road, W.C.

WANTED Known, Raymond Harte, relly first-class lady jazz pianiste. Perfect dance rhythm. Tip-top engagements only. Young and attractive. 4790, Western, 76, Golgarth Mans., Barons Court, W.

WANTED, Engagements by smart PIANIST, Jazz-Synco, also straight work. Full library. 91, Moore-park-rd., S.W.6.

WANTED Known, good Pianist (age 20) wanting further orchestral experience; would accept job as orchestral pianist for moderate terms; London or provinces; audition given in or near London. Box 825, "The Era."

WANTED, re-engagement by MISS ETHEL LANGFORD, L.R.A.M., experienced orchestral pianiste. 19, Hillmarton-road, London, N.7. 'Phone: 1595 North.

WANTED, engt., exp. Orch-Pianiste, Accomp., any bus., dep., odd nights. London district only. Jessie Bennett, 91, Highbury New Park, N.5. 'Phone Clerkenwell 6081.

WANTED Known, Dance Pianist and Drummer seeks evening engagements, together or singly, full library. T. D. B., 57, Leatherdale-street, Globe-road, Mile End, E.11.

WANTED Known, L.R.A.M. Pianiste seeks position in orchestra, cafe or for dancing; services free for two weeks' experience. Box 860. "The Era."

WANTED, engts., by brilliant exp. Pianiste; take anything.
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103, Crofton Park-road, S.E.4.

WANTED Known, Pianist, solo or relief, disengaged shortly, excellent references, extensive library, speciality cinemas. Wood, 10, Racefield-road, Knutsford, Cheshire.

WANTED Known, first-class Solo or Relief Pianist disengaged Monday's only; 15 years' experience. Pianist, 188, South Lambeth-road, S.W.8.

WANTED Known, Jazz Dance Pianist, Syncopating; open Ldn. engts.; good sight reader; terms mod. 62, North Side, Wandsworth Common.

WANTED Known, Brilliant, reliable experienced Relief Pianist. London or suburbs. Would deputise. L., 13, Burnley-road, Stockwell, S.W.9.

WANTED, engt. by smart and well-experienced Dance Pianist; good time and synocopation; would deputise. 81, Radford-road, Lewisham, S.E.

WANTED, Deputy work until Dec. 20, by Orch. Pianiste, double Violin or Viola; expd. IRENE JOHNSON, A.R.C.M., 28, Bonham-road, Brixton Hill, S.W.2. Brixton 3980.

WANTED, engt. by known Orch. Pianiste; good sight reader. DOROTHY MELLISH, 1 Great Quebec-street, W.1.

WANTED Known,
KLOPKE THE PIANIST.
110, Fernbank-avenue, Sudbury, Harrow.

WANTED, by Dance Pianist, evening engts., with good dance band; exp. sight reader, rhythm. BIRD, 3, Prideaux-road, Clapham, S.W.9.

WANTED Known, Exp. Orch. Pianiste, high-class musician; can deputise Sundays or week-days.—N. Fabry, 19, Barnard Hill, N.10.

WANTED by Dance-Pianiste, odd engagements, reasonable; free Christmas and New Year. Pianiste, 119, Isledon-road, N.7.

WANTED, permanent engagement by well-known orchestral and solo Pianiste.
Thoroughly experienced in Cinema, Music Hall and Theatre business. Highest references.
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WANTED, eng. by exper. Orches.-Pianiste-Organiste. Library if required. 28, Vant-riad, Tooting, S.W.17.

WANTED Known, Miss Lydia Trout, Harpiste and Pianiste. Vocalist, String and Jazz Band supplied. 19, Lexington-street, Golden-sq. 'Phone 1776 Hendon.

WANTED Known, experienced lady Cinema Relief Pianist desires engagement. London. 72, Harlesden Gardens, Harlesden, N.W.10.

WANTED, Engagement, by competent Pianist. Good reader; Cinema or Restaurant; South of London. M. P., 2, Enmore-avenue, South Norwood.

WANTED Known, Cinema Pianiste disengaged; solo or relief; permanency or deputising; experienced. A., 2, St. Thomas-sq., Hackney.

WANTED Known, Orchestral Reed Organiste and Relief Pianiste, free to deputise until January 4th; exp. reader. London. M. B., 2, Bedford-road, Tottenham, N.15.

WANTED, Engt. by experienced Orchestral Pianiste. At liberty. Cinema, Cafe, or Hotel. Would deputise at short notice. 65, Montpelier-road, Peckham, S.E.

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MUSICIANS' WANTS.

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WANTED, ENGAGEMENT BY FIRST-CLASS ORCH. PIANISTE, EX. SIGHT READER, LONDON OR PROVINCES, GOOD OFFERS ONLY.—BOX 877, "The Era."

WANTED, Engt. by Cinema Pianiste, exp., Orch. or Relief, Library if required, would deputise.—E.M., 72, Sylvan-ave., Wood Green, N.22.

WANTED, engt. by Pianiste, experienced Cinema Relief, Deputising short notice or Christmas.—G.D., 31, Westend-avenue, Leyton, E.10.

WANTED Known, Reliable Orchestral Pianiste, would deputise, competent Musician.—Hendricks, 'phone 1776, Hendon.

WANTED, by Brilliant Pianiste, Gold Medst. (T.C.L.), Engmt., Hotel, Concert, Dances, etc., exper. Orch.—Pianiste, 10, Orchard-gds., High-road, Goodmayes, Essex, E.

WANTED, Good Orchestral Pianist, no matinees, M.U. terms, capable man only wanted.—Pavilion Picture House, Scunthorpe, Lincs.

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WANTED, by Banjo-Tenor, TOMMY LAWFORD open odd dates. Smart, fully experienced (Dance and Stage). Snappy and Concerted rhythm a speciality. 11, De Beauvoir-square, Dalston, W.1.

WANTED by smart Syncopated Dance Banjoist, odd or series. MAUDE EVANS, 12, Alexandra Villas, Finsbury Park, N.4.

WANTED Known, Banjoist, young, experienced, desires engagement. H.F., 9, Earlshall-road, S.E.9.

WANTED, Engt. Banjoist-Violinist; also Lady Pianist. Good readers. Any business.—155, Sumatra-road, West Hampstead, N.W.6.

WANTED, Engagement by Banjoist; an experienced musician, sight and memory. Dance and Solo. Terms moderate. Series or odd dates. Banjo, 159, Lupus-street, Victoria, S.W.1.

WANTED, engagements by smart Dance Banjoist (G.), own parts, series, odd dates, or dep. any time or anywhere in London, on 'phone.—Box 875, "The Era."

WANTED, Engts. by Banjo, double E flat Sax.—BROOKS, 101, Fifth-ave., Padd., W.10. Willesden 3258.

WANTED Known, G Banjo, open for Engt. Full chord, etc. Albert Glennon, 21, Albion-square, Dalston, E.

WANTED Known, Tenor Banjoist requires engagements. Good reader and fine tone. Audition. S. C. T., 80, Lancaster-road, W.11. Museum 6874.

WANTED Known, Banjoist. Full chords and syncopation, requires odd nights; can double piano. Write Sid Rolfe, 71, Marsden-st., N.W.5.

WANTED, by Young Experienced Dance Banjoist, Engagement Mondays only. Agnew, 7, Kingston House, Camden-road, N.W.1. 'Phone Victoria 8020, extension 33.

WANTED, Engt. by Dance Banjoist (G); permanent or odd dates; sight reader. BANJO, 51, Kelvin-road, Highbury Park, N.5.

WANTED, perm. engt., anywhere, by first-class Banjoist; money no object. Box 874, "The Era."

WANTED, engts. by synco. trap drummer, would join good dance band; willing rehearse.—153, Upland-road, S.E.22. 'Phone Sydenham 3977.

WANTED, engagements by Dance Drummer; experienced; odd nights. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone: Central 2622.

WANTED Known, DRUMMER, tip-top Ex-Army Band, wishes dates with *only* tip-top Dance Band. Write or 'Phone, Central 7345. JESSE WATSON, 16, Alfred-road, Belvedere, Kent.

WANTED, engt. by Double Drummer, Tymps., etc.; fully expd. Cinema. Variety; age 30; reader. DRUMMER, 19, Drayton Park, N.5.

WANTED Known, Bombardon at liberty; any business. BLACK, 24, Melton-street, Euston-square, London.

WANTED Known, good Dance Trumpeter seeks engagement, evenings only. Would deputise. Trumpet, 152, Wandsworth Bridge-road, S.W.6. 'Phone Putney 3643.

WANTED by DANCE DRUMMER, evg. engts. (engd. Sats. and Suns.). Read if required. Linfoot, 85, Torriano-ave., N.W.5. 'Phone North 3447.

WANTED, re-engagement as Double Drums, Tymps. and usual effects. Well up in all class of business. Terms mod. London only.—Gilbert, 138, Camden-street, N.W.1.

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WANTED, good engt. by first-class Dance Drummer, good vocalist, read drum parts, smart appearance (Ludwig kit.), hotel, cafe or dance hall, experience of all. Vacant.—Write Drummer, c/o 66, Acre-lane, Brixton.

WANTED Known, Bright and Breezy Drummer, perm. or odd dates, London or Provinces.—43, Woodstock-road, Bedford Park, W. 'Phone Chiswick 1482, or Regent 3494.

WANTED Known, Drummer, at liberty, fully experienced in Cinema, Variety and Dance work, full kit, including tymp and glock, open 14th, would accept odd dates or permanency, would go abroad or tour.—Browne, 38, Goldsmith-road, New Southgate, N.11.

WANTED by expert Tympanist-Drummer, effects, Glock, Bells, Xylophone, musical interludes a feature, good vocalist, first-class offers only, highest refs., 4 years pst. sit.—A. Holt "Dunsmore," Clee-road, Cleethorpes.

WANTED Known, First-class Lady Tympanist-Drummer desires change, any bus. in or near London.—Box 823, "The Era."

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DANCE BAND. ANY NUMBER.
LATEST SUCCESSES.
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THE MEN FOR YOUR DANCE OR SOCIAL.
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WANTED Known, first-class Trio (vio., 'cello, piano), exp. cinema work; good library and fitting; other instruments if required. London only. L. Brett, 96 Regina-road, Stroud Green, N.4.

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WANTED Known, REX GORDON begs to announce that his band is now at liberty to take engagements. Series or Odd. Good combination (5), all soloists. Moderate terms. Apply 10, Manor-mansions, Holloway-road, N.7.

WANTED Known, DENNIS WARNER'S DANCE ORCHESTRA (piano, violin, saxophone and drums); can augment if desired; now working London Dance Club, desires change. Vocal and instrumental soloists. Can be heard working by appointment. 20, Mt. Ararat-road, Richmond, Surrey.

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WANTED, in good condition, Mustel Organ or small Pipe Organ for cinema. State particulars, with price, to Box 855, "The Era."

WANTED TO LET OR HIRE.

WANTED to Let on Hire, BASS DRUMS, TUBULAR BELLS, TYMPANI, JAZZ OUTFITS, ALL METAL-PLATED. SIDE DRUM £3 8s. 6d. CHARLES HARDS (M.U.), 84, Barrington-rd., Brixton, S.W.9. 'Phone: Brixton 4420.

WANTED to Let, Rehearsal Theatre rooms, four pianos, from 1s. hour. WEATHERSBYS, 3, Bedford-street, Strand, W.C.2. Tel: Gerrard 581.

WANTED to Let, Rehearsal Room, with piano, gramophone, and records. Gerrard 4107. FRANK PERRY, 145, Wardour-street.

"FLORODORA."
WANTED to Let, Professional and Amateur Rights (West End excepted). WEATHERSBYS, 3, Bedford-street, W.C.2.

WANTED TO LET.
REHEARSAL ROOM.
Hours, 9-12 and 3 Onwards,
68, St. Martin's-lane.
"YE OLD MITRE."
Under Entirely New Management.
BEST LUNCH IN TOWN.

WANTED to Let, Half Arch at Hammersmith for Storage and Scenery. Apply The Fellowship of Players, 23, Gerrard-street, W.1. Tel.: Regent 4096.

MISCELLANEOUS.

WANTED Known, Congenial Friendships are quickly formed through the U.C.C. For particulars, write SECRETARY, 16a, Cambridge-street, London, S.W.1. Est. over 20 years.

WANTED Known, Character and Capabilities from Handwriting. Send specimen with 1/- P.O. and s.a.e. Box 889, "The Era."

ARTICLES FOR SALE.

ACCESSORIES for all instruments, wholesale prices; buy direct from the manufacturers and importers; estimates free. See LEWIN BROS. under "Saxophones."

A BASS DRUM, 28 x 15, trap door, plated fittings, £4 5s.; Bass Drum, 28 x 15, black and white or all white, £4 10s.; 26 x 9, £3 10s., 24 inch Gong Drum, £2; 26 inch ditto, £2 5s. L. Wood, 367, Halley-road, Manor Park, E.12. 'Phone: Grangewood 118.

AN Orchestral Bass Drum, 28 x 15, selected Tympani Heads, Plated Rods and Double Claw Brackets, key tuning, £5. L. Wood, 367, Halley-road, Manor Park, E.12. 'Phone: Grangewood 118.

ARTICLES FOR SALE.

A.A.A. BARGAINS.—
BASS DRUMS, GONG DRUMS, DRUMHEADS, TAMBOURINES, COWBELLS, CASTANETS, WIRE BRUSHES, TIMPANI STICKS, 5/9.
Cowbells, telescopic, withclip for drum, 12/- BASS DRUM, 28 x 15, trap door, £6. Bass Drum, 26 x 12, trap door, £4 17 6d. All Metal Side Drum, £3 8s. 6d. Gong Drum, 28ins. £3 7s. 6d.; 26ins. £3 10s.; 24ins. £2 17s. 6d. Xylophone Effect, 4 notes, with beater, 12/6. Pair second-hand Timpani, £19. Chinese Cymbals, 18ins., £2 15s. Chinese Cymbals, 13ins., £1 2s. 6d. Chinese Cymbals, 12ins. 15/9. Light Brass Cymbals, 15ins., 12/6. Side Drum Stand, 9/6. All-Metal Plated Side Drum, complete with Snare Strainer and Muffler, £3 8s. 6d. Second-hand Glockenspiel, 37/6. Side Drum Cover, made of waterproof motor hood canvas, 9/6. Bass Drum Cover, £1 1s. 6d. Set eight E flat, low pitch, Tubular Bells, £5. Side Drum, plated, £3 8s. 6d. Write for List.
CHARLES HARDS (M.U.),
84, Barrington-road, Brixton, S.W.9.
Telephone: Brixton 4420.

A PAIR TYMPS, full concert size, £20, or hire 5/- weekly; pair Tymps, all plated fittings, £22; pair 27 x 24 Tymps, £18; pair 22 x 24 Tymps, £16; plated Side Drum, 14 x 3, £3 5s. L. Wood, 367. Halley-road, Manor Park, E.12. 'Phone Grangewood 118.

A MUSTEL ORGAN, low pitch, for hire; also Celesta. MALKIN, 11, Ashlake-road, Streatham, S.W.16. Tel: 5331.

BRITAIN'S Finest DRUMS.—Follow the example of the leading Drummers, and use Premier Drums. Illustrated catalogue post free.
PREMIER DRUM CO.,
64, Berwick-street, W.1.

BALLET Shoes in black or white canvas tops, with leather soles, 48/- per doz. pairs; sample pair, post free, 4/6. Also Black Glace Kid, ankle strap, baby shoes, 9/6 per pair. Also Cotton Tights, any colour, 42/- dozen pairs; sample pair, post free, 3/9.
WATTS, 39, Oxford-road, Manchester.

'CELLO, fine old model, resonnant tone, in play-bag, bow, stand, scores, 15 guineas or near. MAVIUS, 33, Fairfax-road, Hampstead, N.W.6.

CLARINETS. B flat and A. Clinton model, J. Albert, wood, in leather case, low pitch, £20 the pair; B flat clarinets, French, 14 keys, patent C sharp, high pitch, new, from £3 10s.; B flat, by Cabart, 14 keys, patent C sharp high pitch, in case, £5; B flat and A by Lamy, high pitch, 13 keys, patent C sharp, in case, £8; Boehm clarinets, from £7 10s., new; Selmer clarinets, all goods guaranteed, subject to approval. See LEWIN BROS. under "Saxophones."

"CLIPPERTONE" SIDE DRUM (by Hawkes and Son) in first-class condition, £4 10s. This week's bargain. H. HINKS MARTIN, LTD., 4, Leicester-street, W.C.2. See page 19.

FOOTE'S BARGAIN LIST.
CLARINETS.—Pair of B flat and A. Clarinets, fourteen keys, best seasoned Cocus, high or low pitch, in case, £10. Second-hand clarinets from £2 2s. Large stock.
DRUMS.—Our new "Ref." Drums for jazz or orchestral work. The snappiest tone drum on the market. Side Drums, rounded hoops, patent snare release, nickel shell, independent tension rods, from £3 10s. Ditto, with cast aluminium rim, for orchestral and military bands, from £5. Portmanteau Drums and Bass Drums. Satisfaction guaranteed.
SAXOPHONES, good stock of second-hand. Send for prices and particulars. E flat alto, second-hand; low B flat, complete in case, £10; The popular Ref. Saxophone is now all the rage. A postcard will bring you full particulars and prices.
SOUSAPHONES.—Who wants the largest? B B flat, 33 inch bell. The Big Noise for your revue. Genuine Sousaphones, E E flat and B B flat, from £15 upwards. Immediate delivery.
TRUMPETS.—The famous B flat and A "Ref." Trumpet, rotary quick change, silver-plated and engraved, high and low pitch, complete in case, £10 10s. B flat Trumpet, quick change to A, brass, £4 10.
FOOTE, LTD.,
232, Hornsey-road, London, N.

FLUTE, all silver, '51 model, concert pitch, in case, Rudall Rose, £9. See LEWIN BROS. Flutes under "Saxophones."

GRAND IMPERIAL SYMPHONY ORGAN by Sir H. Marshall. Self-playing. Valuable asset for home or picture palace. An orchestra in itself. £400 organ offered with handsome Stool and 50 Music Rolls for 160 guine

Theatrical Employers' Registration Act, 1925.

THE SOCIETY OF WEST END MANAGERS.

NOTICE IS HEREBY GIVEN that **JOHN EUGENE VEDRENNE,** residing at "Milestones," St. George's Hill, Weybridge, and carrying on business under the name of J. E. Vedrenne, intends to apply to the London County Council for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **ANTHONY PRINSEP,** residing at Bella Vista, Bourne End, Bucks, and carrying on business under the name of Anthony Prinsep, Lessee of Globe Theatre, London, W.1, intends to apply to the London County Council for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **STANLEY BELL,** residing at 106a, Lexham Gardens, London, W.8, and carrying on business under the name of Stanley Bell, General Manager and Producer, Globe Theatre, W.1, intends to apply to the London County Council for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **OSCAR BARRETT,** residing at 122, Coleherne Court, Earl's Court, S.W.5, and carrying on business under the name of Oscar Barrett, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **EBENEZER TAYLOR PLATT,** residing at The Talbot Hotel, Ripley, Surrey, and carrying on business under the name of E. Taylor Platt, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

THEATRICAL MANAGERS' ASSOCIATION.

THEATRICAL EMPLOYERS REGISTRATION ACT, 1925.

The following give notice of their intention to register under the Act:—

NOTICE IS HEREBY GIVEN that **THOMAS CONLON,** residing at 26, Navigation-road, Northwich, and carrying on business under the name of The Conlin Evelyn Repertoire Co., intends to apply to the County Council of Cheshire for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **WILLIAM GERALD DUNCAN MIRRIELEES,** residing at 48, Wellington-road, N.W.8, and carrying on business under the name of Gerald Mirrielees, intends to apply to the London County Council for registration under the above Act.
Dated 28th November, 1925.

NOTICE IS HEREBY GIVEN that **ARTHUR GREVILLE COLLINS,** residing at 175, Piccadilly, London, W.1, and carrying on business under the name of A. Greville Collins, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **HAROLD NEILSON,** residing at 89, Parliament Hill Mansions, N.W.5, and carrying on business under the name of Harold V. Neilson, intends to apply to the County Council of London, for registration under the above Act.
November 30th, 1925.

NOTICE IS HEREBY GIVEN that We, residing at 7 & 8, Leicester Place, Leicester Square, W.C.2, and carrying on business under the name of **F. LESLIE MORETON & GUYTON HEATH,** intend to apply to the London County Council for registration under the above Act.
November 30, 1925.

NOTICE IS HEREBY GIVEN that **MAURICE ARTHUR COWAN,** residing at 1, Abbey Court, Abbey-road, N.W.8, and carrying on business under the name of Maurice Cowan Productions, Ltd., intends to apply to the London County Council for registration under the above Act.
Dated 28th November, 1925.

NOTICE IS HEREBY GIVEN that **FRANK WEATHERSBY** residing at 21, Pennard Mansions, Goldhawk-road, W. 12, and carrying on business under the name of Frank Weathersby, 3, Bedford-street, Strand, London, W.C.2, intends to apply to the London County Council for registration under the above Act.
Dated 9th December, 1925.

NOTICE IS HEREBY GIVEN that **WILLIAM B. FORREST,** residing at 102, Park-road, Glasgow, and carrying on business under the name of The Harry Forrest Dramatic Co., intends to apply to the County Council of Glasgow for registration under the above Act.
Dated November 28th, 1925.

NOTICE IS HEREBY GIVEN that **SYDNEY BRANSGROVE ISIDORE ABRAHAMS,** residing at 88, Shaftesbury-avenue, W.C., and carrying on business under the name of Sydney Bransgrove's Productions, intends to apply to the County Council of London for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **ISIDORE HENRY WARREN ABRAHAMS,** residing at Glenfield House, Great Missenden, Bucks, and carrying on business under the name of Sidney Bransgrove's Productions, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

NOTICE IS HEREBY GIVEN that **MICHAEL LYON,** of 1a, Southampton-row, W.C.1, and carrying on business under the name of Michael Lyon, at 1a, Southampton-row, W.C.1, intends to apply to the London County Council for Registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **WILLIAM THOMSON HAY,** residing at 45, The Chase, Norbury, S.W.16, and carrying on business under the name of Will Hay, intends to apply to the County Borough Council of Croydon for registration under the above Act.
December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **R. B. SALISBURY,** residing at 15, Clifford's Inn, E.C.4, and carrying on business under the name of R. B. Salisbury, intends to apply to the Common Council of the City of London, for registration under the above Act.
December 5th, 1925.

NOTICE IS HEREBY GIVEN that **GEORGE WILLIAM PARSONS** and **SIDNEY HARRY PARSONS,** residing at 32, Harlaxton-street, Leicester, and carrying on business under the name of George Lawrence and Syd H. Parsons, intend to apply to the Leicester City Council for registration under the above Act.
Dated December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **BILLY GLENN,** residing at 24, Askew-road, West, Gateshead-on-Tyne, and carrying on business under the name of Glenns Productions, intends to apply to the Registrar of Gateshead-on-Tyne for registration under the above Act.
Dated December 3rd, 1925.

NOTICE IS HEREBY GIVEN that **REGENCY PRODUCTIONS, LTD.,** residing at 9, King's Bench Walk, Temple, and carrying on business under the name of Regency Productions, Ltd., Ambassadors Theatre, West-street, W.C.2, intend to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **ETHEL BARTON** and **HARRY CARR,** residing at 39, Cleveland-street, South Shields, and carrying on business under the name of Ethel Barton and Harry Carr, intend to apply to the Durham County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **WILL MURRAY,** residing at 1a, Southampton-row, W.C.1, and carrying on business under the name of Will Murray, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **DORIS ASHTON-BALL,** residing at 83, South Side, Clapham Common, S.W.4, and carrying on business under the name of Doris Ashton, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **HAL JONES,** residing at 70, Woodbourne-avenue, Streatham, and carrying on business under the name of Hal Jones, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **W. ZAALOFF,** residing at 120, Belgrave-road, S.W.1, and carrying on business under the name of Ouragan Russian, Gipsy Singer and Dancers, intends to apply to the London County Council for registration under the above Act.
December 7th, 1925.

NOTICE IS HEREBY GIVEN that **CHRISTINA JEANNET SHILTON,** residing at 48, Queen's-road, Peckham, S.E.15, and carrying on business under the name of Mde. Tina Jeannette, intends to apply to the London County Council for registration under the above Act.
December 6th, 1925.

NOTICE IS HEREBY GIVEN that **ALFRED E. LYON,** trading as W. S. Lyon, 41, Pelham-road, Kennington; **MORRIS A. SONENFIELD,** trading as Murray Mills, 20, Durand Gardens, Stockwell; **LEW LAKE,** 33, Heathland-road, Stoke Newington, N., and carrying on business under the name of L.L. Productions, 1a, Southampton-row, W.C.1, intend to apply to the London County Council for registration under the above Act.
Dated 30th November, 1925.

NOTICE IS HEREBY GIVEN that **LEW LAKE,** residing at 33, Heathland-road, Stoke Newington, N., and carrying on business under the name of Lew Lake, 1a, Southampton-row, W.C.1, intends to apply to the London County Council for registration under the above Act.
Dated November 30th, 1925.

NOTICE IS HEREBY GIVEN that **BENJAMIN FRANKLIN TITUS,** trading as Frank Latona, 9, Christchurch-road, S.W.2; **EMMA JANE LETTY TITUS,** trading as Jen Latona, 9, Christchurch-road, S.W.2; **ARTHUR TOWLE,** trading as Arthur Lucan, 208, Pearse-street, Dublin, and carrying on business under the name of Frank Latona Productions, intend to apply to the London County Council for registration under the above Act.
Dated November 30th, 1925.

NOTICE IS HEREBY GIVEN that we the undersigned intend to apply to the respective Registration Authorities named for Registration under the above Act.

Applications to The London County Council:—

ALFRED ERNEST SMITH
whose address is 9, Great Newport-street, W.C.2, and carrying on business under the name of A. E. SMITH.

GEORGE WALLACE
residing at 32, Parkhill-road, London, N.W.3, and carrying on business under the name of G. CARLTON WALLACE.

ENTERTAINMENT PRODUCTION, LTD.,
whose address is Grafton House, Golden-square, London, W.1.

DANIEL MAYER COMPANY, LTD.,
whose address is Grafton House, Golden-square, London, W.1.

HARRY RAY
residing at 81, St. George's-square, Belgravia, London, S.W.1, and carrying on business under the name of HARRY RAY.

EVA MOORE PRODUCTIONS, LTD.,
whose address is Fitzalan House, Arundel-street, Strand, London, W.C.

CHARLES DORAN
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of CHARLES DORAN.

JAMES BROMLEY CHALLENOR
residing at 7, Porchester Gardens, London, W.2, and carrying on business under the name of BROMLEY CHALLENOR.

KATHERINE LOUISE KIRTLEY
residing at 9, Lodge-road, St. John's Wood, London, N.W.8., and carrying on business under the name of JOSE BROOKS.

"M" REVUE, LIMITED,
whose address is 9, Duke-street, Adelphi, W.C.2.

BERTIE ALEXANDER MEYER,
residing at 20, Berners-street, London, W.1. and carrying on business under the name of B. A. MEYER.

ARTHUR HANDEL ELLIOTT GIBBONS,
residing at 22, Fielding-road, Bedford Park, London, W.4, and carrying on business under the name of ARTHUR GIBBONS.

ARTHUR HANDEL ELLIOTT GIBBONS,
residing at 22, Fielding-road, Bedford Park, London, W.4, and carrying on business under the name of ARTHUR GIBBONS & DENNIS EADIE.

ERNEST DILLON,
residing at The Elms, 158, Lewisham-road, London, S.E., and carrying on business under the name of WILL and ERNE DILLON.

FRANK FORBES-ROBERTSON,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of FRANK FORBES-ROBERTSON.

ELIAS BORIS SEENER,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of ELIAS B. SEENER'S PRODUCTIONS.

FIRTH SHEPHARD, LTD.,
whose address is 178, Shaftesbury-avenue, London, W.C.2.

CONRAD MARIS SACHSE,
residing at 12, Ormonde Mansions, 106, Southampton-row, London, W.C.1, and carrying on business under the name of NORMAN LEE PRODUCTIONS.

LEONARD CECIL WALENN,
residing at 14, Bryanston Mansions, York-street, London, W., and carrying on business under the name of CECIL BARTH.

FRANCIS KANE,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of FRANK E. FRANKS.

PERCY MELVILLE TURNER,
residing at 5, Longbeach-road, Lavender Hill, London, S.W.11, and carrying on business under the name of P. M. TURNER'S PRODUCTIONS.

MARTIN SABINE & CHARLES AUBREY SMITH,
residing at 71, Holland Park, London, N.W.11, and carrying on business under the name of AUBREY SMITH and MARTIN SABINE.

TOM ARNOLD,
residing at the Engineers Club, Whitcombe-street, London, W., and carrying on business under the name of THEA PRODUCTIONS.

ARTHUR HANDEL ELLIOTT GIBBONS,
residing at 22, Fielding-road, Bedford Park, London, W.4, and carrying on business under the name of the BATH PLAYERS.

MILLS & DAWE, LTD.,
whose address is 32-33, Lisle-street, London, W.C.2.

JACK ESMOND,
residing at 21, Whiteheads Grove, Chelsea, London, S.W.3, and carrying on business under the name of JACK ESMOND.

THOMAS CHARLES DAGNALL,
residing at 60, Frith-street, London, W.1., and carrying on business under the name of THOS. C. DAGNALL.

LILY HUGHES,
whose address is 9, Great Newport-street, London, W.C.2., and carrying on business under the name of L. POOLE.

STANLEY RAVENSCROFT,
residing at 51, Beak-street, London, W.1, and carrying on business under the name of STANLEY RAVENSCROFT'S PRODUCTIONS.

GEORGE BARRETT & ALEXANDER LOFTUS,
residing at 3, Bedford-street, Strand, London, W.C.2, and carrying on business under the name of BARRETT & LOFTUS.

TOM WALLS & LESLIE HENSON, LTD.,
whose address is The Aldwych Theatre, London, W.C.2.

MARTIN HENRY,
residing at 19, Bow-street, Covent Garden, London, W.C.2, and carrying on business under the name of MARTIN HENRY.

DEE CEE TOURS, LTD.,
whose address is St. Martin's Theatre, London, W.C.2.

FRANK ROBERT BENSON,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of SIR FRANK BENSON & HIS SHAKESPEAREAN CO.

ETHEL ELIZA CRAGGS,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of DOT STEPHENS.

IDA MOLESWORTH TEMPLER POWELL AND WALTER TEMPLER POWELL,
residing at 11 St. Edmund's-terrace, Regent's Park, N.W.8, and carrying carrying on business under the name of IDA MOLESWORTH AND TEMPLER POWELL.

WALTER WILLIAM ELLIS,
residing at 44, Carlton-hill, London, N.W.8, and carrying on business under the name of WALTER W. ELLIS.

GERALD LAWRENCE,
residing at 11, Ornan-road, Hampstead, London, N.W., and carrying on business under the name of GERALD LAWRENCE.

LEON MARKS LION,
residing at 9, Duke-street, Adelphi, London, W.C.2, and carrying on business under the name of LEON M. LION

OWEN NARES,
residing at 20, Marlborough-road, St. John's Wood, London, N.W.8, and carrying on business under the name of OWEN NARES.

MARGUERITE BRANDON-THOMAS,
residing at 47, Gordon-square, London, W.C.1, and carrying on business under the name of MRS. BRANDON-THOMAS.

GERALD HUBERT EDWARD BUSSON DU MAURIER,
residing at Cannon Hall, Hampstead, London, N.W.3, and carrying on business under the name of GERALD DU MAURIER.

WILLIAM FOSTER HORSFIELD,
residing at Regent Palace Hotel, London, W., and HUBERT HAWKES WOODWARD, residing at 29, Gloucester-terrace, Hyde Park, London, W., and carrying on business under the name of HORSFIELD AND WOODWARD.

ARCHIBALD FORBES,
residing at 43, Sussex-gardens, London, W.2, and carrying on business under the name of ARCHIBALD FORBES.

ERNEST BRYANT CRAMPTON,
residing at 70, Onslow-gardens, Muswell-hill, London, N.10, and carrying on business under the name of CRAMPTON AND GALLOWAY.

WILLIAM BARRIE BALDRICK AND GEORGE ERNEST WILLIAMS,
residing at 1, Dinsmore-road, Balham, London, S.W., and carrying on business under the name of W. BARRIE BALDRICK AND GEO. E. WILLIAMS.

ALFRED WILLIAM BELL,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of A. W. BELL AND ADAM BROWN.

EDGAR GILBERT NORMAN,
residing at St. Mary's Chambers, 166, Strand, London, W.C.2, and carrying on business under the name of E. G. NORMAN.

JAMES ANDERSON,
whose address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of GRANT ANDERSON REPERTORY CO.

ADA CHAMPION,
residing at 12, Warrington-crescent, Maida Vale, London, W.C.2, and carrying on business under the name of ADA CHAMPION.

JAMES BERNARD FAGAN,
residing at 100, Great Russell-street, London, W.C.2, and carrying on business under the name of JAMES B. FAGAN.

ALFRED GODWIN and ALBERT HALLETT,
residing at 16, Penrith-street, Streatham, S.W.16, and carrying on business under the name of GODWIN-HALLETT OPERA CO.

LENA ASHWELL PLAYERS LIMITED,
whose address is the Century Theatre, Archer-street, London, W.1.

GLADYS MARY BARLOW,
who address is 9, Great Newport-street, London, W.C.2, and carrying on business under the name of CECILE BARCLAY and RUPER LISTER.

COVDEN, LIMITED,
whose address is 14, Southampton-street, London, W.C.2.

MARTIN LEWIS and EVAN THOMAS, LTD.,
whose address is 14, Southampton-street, London, W.C.2.

Applications to the County Council of the West Riding of Yorkshire:—

WILLIAM ALFRED JACKSON,
residing at 25, Ferrybridge-road, Castleford, Yorkshire, and,
WILLIAM GERVAS VIVIAN,
residing at 137, Moss Lane East, Manchester, and carrying on business under the name of THE WILL A. JACKSON and WM. DE LACY ENTERPRISES.

WILLIAM ALFRED JACKSON,
residing at 25, Ferrybridge-road, Castleford, Yorkshire, and
WILLIAM GERVAS VIVIAN,
residing at 137, Moss Lane East, Manchester, and
CHARLES LOWE,
residing at 202, Wilmslow-road, Fallowfield, Manchester, and carrying on business under the name of THE OSBORNE PRODUCTIONS.

HARRY RUSSELL,
residing at 145, Thorne-road, Doncaster, and carrying on business under the name of HARRY RUSSELL DON PRODUCTIONS.

WILLIAM CLIFFORD GAUNT,
residing at Woodlawn, Apperley Bridge, Nr. Bradford, and carrying on business under the name of WILLIAM GAUNT.

Applications to the County Borough Council of Manchester:—

WILLIAM GERVAS VIVIAN,
residing at 137, Moss Lane East, Moss Side, Manchester, and carrying on business under the name of WM. DE LACY.

CHARLES LOWE,
residing at 202, Wilmsow-road, Manchester, and carrying on business under the name of BERT LOMAN PRODUCTIONS.

MICHAEL & PATRICK HANAWAY
residing at 11, Birch-lane, Longsight, Manchester, and carrying on business under the name of BROS. HANAWAY.

WILL DALTON, GEORGE NORTON and LYNN WRIGHT,
whose address is 57, Parsonage-road, Withington, Manchester, and carrying on business under the name of DALTON, NORTON & WRIGHT.

WILL DALTON & DONALD KEIR,
whose address is 57, Parsonage-road, Withington, Manchester, and carrying on business under the name of DALTON & KEIR.

ERNEST WALTER PALFREYMAN,
whose address is 64, Rumford-street, C.-on-M., Manchester, and carrying on business under the name of E. W. PALFREYMAN.

HARRY CREE LOMAX,
residing at 8, Heywood-road, Prestwich, and carrying on business under the name of MAX ALLEN.

Applications to the County Council of Surrey:—

THOMAS ELDER HEARN,
residing at Brooklyn Lodge, Mill Hill-road, Barnes Common, S.W., and carrying on business under the name of ELDER HEARN PRODUCTIONS.

GLADYS CONSTANCE BUCKMASTER,
residing at The Manor House, Charlwood, Surrey, and carrying on business under the name of GLADYS COOPER.

JOHN MARTIN-HARVEY,
residing at Parkhome, Fife-road, East Sheen, and carrying on business under the name of SIR JOHN MARTIN-HARVEY.

Applications to the County Borough Council of Middlesbrough:—

JOSEPH MILLANE,
residing at 116, Grange-road West, Middlesbrough, and carrying on business under the name of THE MILLANE STOCK & REPERTOIRE CO.

JOSEPH TURNER MORRISON,
residing at 31, Gilkes-street, Middlesbrough, and carrying on business under the name of JOE MORRISON.

Applications to the County Council of the County of Lancaster:—

GAR KIDDIE,
residing at Lacey-street, Widnes, and carrying on business under the name of GAR KIDDIE'S PRODUCTIONS.

WILLIAM REVILL,
residing at 60, Warrington-street, Ashton-under-Lyne, and carrying on business under the name of WILLIAM REVILL.

Applications to the County Council of Middlesex:—

THOMAS MANITTO KLITGAARD,
residing at The Hut, Osterley-avenue, Osterley Park, Middlesex, and carrying on business under the name of M. KLIT-GAARDE.

ALFRED DENVILLE,
residing at Denville Hall, Northwood, Middlesex, and carrying on business under the name of ALFRED DENVILLE.

JOHN EDWARD WATTS-PHILLIPS,
residing at 4a, Oxford-road, Ealing, London, W.5, and carrying on business under the name of WATTS-PHILLIPS.

Application to the County Borough Council of Liverpool:—

EDWIN CHARLES BELL and MATTHEW MONTGOMERY,
whose address is 45, Lime-street, Liverpool, and carrying on business under the name of JAZON and MONTGOMERY.

Application to the County Borough Council of Leicester:—

GEORGE WILLIAM PARSONS,
residing at 32, Harlaxton-street, Leicester, and carrying on business under the name of GEORGE LAWRENCE & SYD H. PARSONS.

Application to the County Borough Council of Kingston-upon-Hull:—

SLINGSBY PRODUCTIONS, LTD.,
whose address is the Tivoli Theatre, Hull.

Application to the Common Council of the City of London:—

CHARLES MACDONA,
residing at 12, King's Bench Walk, Temple, London, E.C.4, and carrying on business under the name of CHARLES MACDONA.

Application to the County Borough Council of Salford:—

JAMES ARTHUR JEWEL,
residing at 37, Howard-street, Salford, and carrying on business under the name of JAMES A. JEWEL.

Application to the County Council of Essex:—

LEONARD STANLEY LOWE and WALLACE DAVIDSON,
residing at 7, George-street, Colchester, and carrying on business under the name of L.S. LOWE and WALLACE DAVIDSON.

Application to the County Borough Council of Burnley:—

JAMES GORDON FLEMING and GEORGE EDWARD JACKSON,
residing at 716, Padiham-road, Burnley, and carrying on business as THE EDWARD DUNSTAN SHAKESPEAREAN & REPERTOIRE CO.

Application to the County Borough Council of Bristol:—

GEORGE WILLIAM TAMPLIN,
residing at Christie House, 42, Broadstreet, Staple Hill, Bristol, and carrying on business under the name of WILLIAM LUCKY DOBELL.

Application to the County Borough Council of Croydon:—

NORA VIOLET JOHNSTON,
residing at Broadwater, Addiscombe-road, East Croydon, and carrying on business under the name of NORA JOHNSTON.

Application to the County Borough Council of Stockport:—

EDWIN THEODORE HEYS,
residing at Mile End, Stockport, and carrying on business under the name of EDWIN T. HEYS.

Dated the 7th day of December, 1925.

(*Continued on page 5*).

Theatrical Employers' Registration Act, 1925.

(Continued).

NOTICE IS HEREBY GIVEN that **FRANK HORACE FOWLER**, residing at Coniston, Cambridge-road, Teddington Middlesex, and carrying on business under the name of F. H. Fowler, intends to apply to the Middlesex County Council for registration under the above Act.
Dated 30th November, 1925.

NOTICE IS HEREBY GIVEN that **DAVID FORBES RUSSELL**, residing at 12, James-street, W.C.2, and carrying on business under the name of Forbes Russell, intends to apply to the London County Council for registration under the above Act.
Dated 30th November, 1925.

NOTICE IS HEREBY GIVEN that **STANLEY THOMAS KELLEY** and **DORIS HABBERFIELD**, residing at 62, Knighton Park, Sydenham, London, and carrying on business under the name of Jackson Owen and Doris Chappell intend to apply to the London County Council for registration under the above Act.
November 30th, 1925.

NOTICE IS HEREBY GIVEN that **HARRY WILKINSON** and **WAL LANGTRY**, residing at 48, Haycliffe-road, Bradford, and carrying on business under the name of Langwilk Productions, intend to apply to the West Riding County Council of Yorkshire for registration under the above Act.
November 30th, 1925.

NOTICE IS HEREBY GIVEN that **N. CARTER SLAUGHTER**, residing at 173, Clapham-road, S.W., and carrying on business under the name of Norman Carter Slaughter, intends to apply to the London County Council for registration under the above Act.
December 4th, 1925.

ARTICLES FOR SALE.

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All instruments on this list are guaranteed to be in first-class playing order, all mouthpieces have been disinfected.
These are sold subject to FIVE DAYS APPROVAL against cash. CASH REFUNDED in FULL if instruments unsatisfactory.

	£	s.
B flat soprano Besson, auto oct., plated, with case	17	0
C soprano, Albert, auto oct., rollers, silver-plated, L.P., complete with case	13	10
B flat soprano, French make, nickel-plated, simple system, complete with case, L.P.	12	10
B flat soprano, Albert, auto oct., rollers, silver-plated, in case	13	10
B flat soprano, Holton, auto oct., silver-plated, gold bell, L.P., new condition, complete with case	19	0
B flat soprano, curved model, French make, simple system, nickel-plated, low pitch, in case	13	10
B flat soprano, Selmer, straight model, silver-plated, gold bell, new- complete in case	20	0
B flat soprano, Mahillon, auto oct., silver-plated, simple system, in case, low pitch	12	10
B flat soprano, Conn, curved model, auto oct., rollers, nickel-plated, low pitch, as new, in case	18	0
E flat alto, Albert, silver-plated, auto oct., in case	20	0
E flat alto, Conn, auto oct., silver-plated, low pitch, with case, six months old	26	10
E flat alto, Conn, gold-plated, an American presentation model, complete in case, low pitch	32	0
E flat alto, Buffet, brand new, auto oct., rollers, descending to low B flat, extra high D key, extra high F key, 3 rollers for little finger of right hand, silver-plated, gold bell, complete in case, new, low pitch	32	0
E flat alto, Selmer, new, silver-plated, gold bell, in case	24	0
E flat alto, Gras, auto oct., rollers, silver-plated, in case	19	0
E flat alto, French make, brass, rollers to low B flat, double oct., with case	14	0
E flat alto, Llamy, simple system, brass, high pitch, with case	12	0
E flat alto, Holton, silver-plated, auto oct., new, in case	26	0
E flat alto, French make, simple system, nickel-plated, low pitch, in case, new	14	0
E flat alto, French make, simple system, nickel-plated, high pitch, in case, new	14	0
C melody, Conn, auto oct., silver-plated, low pitch, case	20	0
C melody, Hawkes, silver-plated, all one	20	0
C melody, Couterieur, silver-plated, auto oct., in case,	26	0
B flat tenor, Couesnon, auto oct., rollers, silver-plated, gold bell, with case, low pitch	22	0
B flat tenor, Albert, silver-plated, auto oct., rollers, gold bell, low pitch, with case	22	0
B flat tenor, French make, nickel-plated, simple system, L.P.	14	0
B flat tenor, Hawkes, silver-plated, rollers, auto oct.,	22	0
E flat baritone, Couesnon, nickel-plated, low pitch, with case	26	0

Part Exchanges.
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DEPT. 1, 17, MOOR STREET, CAMBRIDGE CIRCUS, W.1.
Hours of Business: 10—8 p.m. daily. Write or call.

REEDS.—SAX. ALTO, 8/-; Tenor, 10/- for 50; Clarinet, 8/4 per 100. F. Fox, 51, Brocklebank-road, Fallowfield, Manchester.

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Kindly note that I have now opened West End Showrooms at
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SAXOPHONES.—100 by Sax (Paris), triple silver-plated, latest improvements. Altos £20; tenors £22. Less than pre-duty prices. Heyworth's Blackpool.

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"SPECIAL 'XMAS GIFTS."
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The cheapest and most reliable house in the country for new and second-hand Saxophones by the leading manufacturing houses of Europe and the United States.
Every second-hand instrument is overhauled and re-conditioned as new by my experts, so that it can be sent out perfectly ready for the most exacting solo work.
The following Saxophones in simple system, INCLUDING CASES:—

	£	s.
B flat soprano, Couesnon, nickel-plated	9	0
B flat soprano, Couesnon, nickel-plated, bent model, rollers, low B flat	11	0
E flat alto, Dutch make, nickel-plated	10	0
E flat alto, French make, nickel-plated	11	0
E flat alto, French make, nickel-plated, high pitch,	11	0
C melody, French make, brass	10	10
B flat tenor, Buffet, brass,	11	0

The following Saxophones, Latest System, Automatic Octave, etc., heavily silver-plated, frosted finished, burnished keys, gold bell:—

	£	s.
B flat soprano, Cabart, in case	12	10
B flat soprano, Adolf Sax, new, in case	16	0
B flat soprano, Adolf Sax, high pitch, new, in case,	16	0
B flat soprano, Buffet, in case	17	10
B flat soprano, "Meha" (world's best Sax.), new, in case	21	0
B flat soprano, Lafleur, curved, in case	14	0
B flat soprano, Besson, curved, in case	17	0
E flat alto, Selmer, in case	17	10
E flat alto, Adolf Sax, new, in case	18	0
E flat alto, Adolf Sax, high pitch, new, in case	18	0
E flat alto, Selmer, new, in case	21	0
E flat alto, Buffet, in case	19	0
E flat alto, Buescher, in case	20	0
E flat alto, Couturier, new, in case	24	0
E flat alto, Meha (world's best Sax.)	25	0
C melody, Hawkes, in case	15	0
C Melody, Besson, in case	15	10
C melody, Hawkes, new, in case	16	10
C melody, Selmer, new, in case	18	0
B flat tenor, Conn, in case	20	0
B flat tenor, Buffet, in case	21	0
B flat tenor, Adolf Sax, new, in case	20	0
B flat tenor, Adolf Sax, high pitch, new, in case	20	0
B flat tenor, Selmer, new, in case	24	0
B flat tenor, Buffet, new, in case	25	0
E flat baritone, Conn,	25	0

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SOUSAPHONE, BB flat, high and low pitch	39	0
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Sousaphone, EE flat, high and low pitch	33	0
Sousaphone, EE flat, high and low pitch	26	0
Sousaphone, E flat, high and low pitch	23	0
Sousaphone, BB flat, low pitch, Bisson body, G.H.	26	0
Sousaphone, E flat, low pitch, Hawkes body, G.H.	15	0

Trumpets, all prices, for sale.
All kinds of Trumpet Mutes.
BROWN'S,
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SOUSAPHONE, £18 10s., high and low pitch, large bell. Mayers & Sons, Southern-street, Liverpool-rd., Manchester.

SOUSAPHONES (converted). Equal to new. 24 inch bells. E flat, Hawkes body, £14; Mahillon body, £14; Besson body, £15; BB flat, Gisborne body, £16.
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SOUSAPHONE, £7. Courtois, 4-valve E flat Bass, Euphonium, Tenor Horn, £2 5s. each, good order. 68, Gloucester-road, Camden Town.

TENOR BANJO, 11-inch rim, open back, 24 brackets; heavily nickel-plated; brand new; complete with case, £5. 66, Muncaster-road, West Side, Clapham Common.

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TROMBONES. Boosey tenor trombone, silver-plated, Solbron model, complete in handsome leather case, approval, £12; Hawkes tenor trombone, silver-plated, complete in leather case, £10; Courtois tenor trombone, silver-plated, gold bell, as new, case, £8 10s.; Besson tenor trombone, silver-plated, gold bell, as new, case, £7; French make, tenor trombone; plated case, £5; all subject to approval. See LEWIN Bros. under "Saxophones."

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ALL OBJECTIONS, and the grounds therefor must be submitted in writing to the Clerk of the Council, The County Hall, Westminster Bridge, S.E.1, within 14 days from the date of publication of this advertisement.

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ARTICLES FOR SALE.

TRUMPET and Trombone mutes, our latest American list post free. See LEWIN BROS. under "Saxophones."

TRUMPETS. B flat trumpet, by Courtois, rotary quick change, silver-plated, in case, high and low pitch slides, £10; B flat trumpet, by Kissel, America, silver-plated, in case, £9; B flat trumpet, quick change, high and low pitch, from £4; all subject to approval. See LEWIN BROS. under "Saxophones."

TYMPANI FOR SALE, pair, new, 24 and 27½ inch, best heads, slide-in legs, plated fittings, £22. Write or call, Proudfoot, 16, Camden Passage, Islington, N.

UKULELES. Ukuleles from 10/- each; lists free; accessories; song books and tutors; lists free; approval. See LEWIN BROS. under "Saxophones."

VIOLINS.—Reginald G. Price, violin maker; repairs neatly executed. Violins, own make, £20.—44, Hampden-road, Kingston-on-Thames.

VIOLIN by Boulangier, £12; 3 string Bass, bow and cover, £5; Hawkes Class A Trombone, £4; or exchange Alto Sax LP. Callers only. 96, Burns-road, Harlesden, N.W.

VIOLINS, complete in parts, 3/6, 36/- per dozen. Violin Bows 4/- per dozen; to clear the lot, 2/6 per dozen; 400 in all. Good Bow Sticks with full mounted nuts, 2/6. Bow hair, 3/6 per dozen. Violin with Bow in shaped case, 25/-. Solos for Violin and Piano, 3/6 per dozen. Solos for 'Cello and Piano, 3/6 per dozen. Write RAISE, 17, Abingdon Buildings, Shoreditch, E.2.

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100 LARGE MEMOS, printed, lovely paper, 2/6; 250, 4/6; free. NATIONAL PRESS, Vauvert, Guernsey.

Re IKE & WILL SCOTT Deceased.
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Entire Production of
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Including Wardrobe, Scenery, Stage Effects, Book and Music, all in good condition.
Apply—
BEVAN & CO., Solicitors, of 12, Broad Court, Bow-street, W.C.

"SHAVINGS,"
At The Queen's, Poplar.

In the revue "Shavings," being played at the Queen's, Poplar, this week, there is a good supply of humour, plenty of bright and tuneful singing, capital dancing, and an excellent chorus of pretty girls, all the scenes being quite well mounted. Mr. Harry Warburton's story is slight, but none the less carefully planned, and admirably serves to introduce a fine, hard-working company, who play well together to make for the success of the show.

"Shavings" gives an exceptional opportunity to exploit a first-class comedian in Mr. Joe Lewis, who is just the man for a rollicking revue of this type. He has a crisp style and an abundance of good gags. Mr. Lewis is fortunate in having two capital foils to assist him, particularly Mr. Jack Ford, who is a valuable asset, the younger assistant, Mr. Joey Porter, possessing a quaint style and helping to get much laughter.

Charming Miss Victoria Carmen has much to do, her delightful presence making a pleasing picture throughout the revue. Miss Carmen sings in her inimitable style the popular numbers "Too many kisses," "My lady of quality," "I've made my mind up," "Sunny Havana" and "Seminola," and an outstanding song is "Springtime," in which she is able to display her really good voice. Another clever lady is Miss Freda Francis, who dances particularly well and shows her artistry in a capital rendering of "Listen in, Virginia," and "Hum those Swanee Blues." Mr. Alec Foster, as "The Stoker," sings in fine style "I'll shovel on a few more coals," the rendering being aided by the pleasant voices of the "Four Quaint Q's." This quartette also sing other ballads, each effort being heartily applauded. Mr. Fred Court and Miss Josie Adams play their parts well, and a special word of praise is due to the De Vere Girls for their dancing poses in the sixth scene. Mr. Eddie Griffiths being responsible for the arrangement.

"ZIP,"
At Chiswick Empire.

Described as a unique personality show, "Zip" is very welcome. There are twelve scenes of rollicking fun, and the versatility of the performers is amply justified. Billy Caryll is the life and soul of the show, and works indefatigably; he is a comedian of many parts, and wins his way through by intensely clever work. Sterndale, a violinist of culture, plays delightfully and scores a legitimate success, while the Sixteen Zip Girls dance daintily and with plenty of zest; they were applauded tremendously, and are extremely well trained. Wallace Orton's Yama Quintette deservedly win much applause, and their contributions are distinctly welcome.

Another great favourite is Hilda Mundy, who scores an indubitable success and enhances the attraction of the production. Then there is Dora Dolara, a talented artiste, and Phyllis Pleydell, who wins her way to popularity by her brilliant abilities; Charlie Weaver and Jack Skelbo merit a word of recognition; and the Zip Chute rouses the house to enthusiasm. A very good show is "Zip."

"THIS WAY, PLEASE,"
At Stratford Theatre Royal.

This latest of Percy Mavis's productions is a revue which has immensely pleased provincial audiences, and, on its first London appearance, was given a hearty welcome here on Monday night. Tom Ingleby was given a gratifying reception on his re-appearance here, and, as a female impersonator, he well deserved the applause accorded him. Throughout he is a dame of a particularly vivacious nature, and with Ted E. Cowley as Horace Herbert, he was a complete foil to the latter's dry humour. Miss Doris Vi Driscoll proved herself a very capable artiste, and, in a wedding day scene, scored an immense success. She sang delightfully "Tennessee," and the other members of the company had some very attractive numbers, particularly Leon Denby and Dick Robinson, who were much appreciated in some baritone and tenor duets. Miss Winnie Bryan had a striking speciality dance, and Tom Ingleby distinguished himself in a tabs item of mirth and melody. A fine item was a gipsy encampment scene, in which a comedy surprise was introduced.

DEATHS.

PAGE.—On Friday, Dec. 4, 1925, at his residence, Moat Cottage, Siddington, Circencester, Glos., Mr. E. V. Page, after a short illness, age 78 years.

This week the boards of the ALDERSHOT Hippodrome are occupied by the Cranston Heath Productions' revue, "Fags," by Norman Lee. A talented company includes Elsie Lytton, Charles Jones, and Johnnie Walker with his mascot. The augmented orchestra is under the direction of Mr. Edward Humphrey. At the Theatre Royal, the Frank H. Fortescue Repertory Co. are continuing their season and are presenting Geoffrey Langden's "Wife" for the first three nights and "Sweeney Todd" for the remainder of the week.

OFTEN IMITATED
NEVER EQUALLED
Anzora Cream for greasy scalps. Anzora Viola for dry scalps. Sold in 1/6 and 2/6 (double quantity) bottles by Hairdressers, Chemists, Stores, etc.
ANZORA
Masters the Hair!

DRINKS FOR MUSIC HALLS.
L.C.C.'s Decision.

On Tuesday of last week, the L.C.C. adopted the Theatres and Music Halls Committee recommendation that music and dancing licenses should be renewed in respect of seventeen music halls, subject to the condition that no intoxicating drinks shall be sold or consumed in the auditorium.

The music halls concerned were Camberwell Palace, Chelsea Palace, Empress Theatre of Varieties, Brixton, Finsbury Park Empire, Grand Theatre of Varieties, Battersea, Hackney Empire, Islington Empire, Kennington Theatre, Kilburn Empire, Lewisham Hippodrome, London Coliseum, New Cross Empire, Shoreditch Olympia, Poplar Hippodrome, Regent Theatre, King's Cross, Rotherhithe Hippodrome and Shepherd's Bush Empire.

Notice of opposition had been given by the Rev. G. C. Normandale, of the London United Temperance Council, for whom Mr. F. Hinde appeared before the County Council. Mr. Cecil Whiteley, K.C., represented the music halls.

Mr. Hinde, in his address to the County Council, reiterated the argument he used before the Committee, and contended there was no real public demand for the increased drinking facilities.

Mr. Cecil Whiteley, K.C., in his speech, alluded to the invidious distinction between the old music halls and the new places of entertainment, and argued that the County Council should at least be consistent and grant equal facilities to all the music halls. He pointed out that the County Council, during the past year, had granted a music and dancing license to what were virtually two public houses. That was really a reversion to the old days, when music halls were attached to public houses.

After an address by a representative of the Churches, who incidentally mentioned that he was a member of the County Council thirty years ago when the policy was adopted that drinks should not be permitted at any new music halls, in support of the opposition.

The County Council then debated the question

Sir John W. Gilbert proposed an amendment that drinking should not be permitted on the premises, and said that his main reason for opposing the Committee's recommendation was that the proposal would upset a compromise carried out 30 years ago. Every one of the music halls erected after the County Council decision did so with the full knowledge of the authorities' policy.

Mr. Speakman seconded.

A lengthy discussion followed in which several speakers argued that if the applications were granted there was no logical reason for prohibiting drinks in cinemas.

On a show of hands, 48 voted for the Committee's recommendation and 44 against. A "decision" was claimed when 75 members voted for the drink facilities being granted, and 52 opposed the motive.

The Committee's recommendation was declared carried.

O'MARA ENGLISH OPERA COMPANY,
At the Alexandra Theatre, Stoke Newington.

This company made a good start here on Monday, and gave a capital account of "Il Trovatore." Considering the limitations of the "twice nightly" system, it is remarkable that they should be able to play grand opera in two hours' traffic of the stage with so few cuts. Principals and chorus were in splendid voice, in spite of the vagaries of the weather. The Leonora of Ina Hill was rapturously received as it deserved, and Mabel Dennis, both in acting and singing Azucena was the dramatic success of the evening. The Maurico of Cynlaris Gibbs and the Count de Luna of Douglas Pemberton are both up to a high standard, and the other parts were well sung by Delia McCarthy, William Newton and Gilding Clarke. The company are here for a fortnight with their repertoire of "Faust," "Carmen," "The Jewess," "Bohemian Girl," "Maritana," "Rigoletto," "Romeo and Juliet," and "The Lily of Killarney."

DEATH OF MR. FRED. MARLOW.

The death occurred at his residence, at Southend-on-Sea, on Thursday, of Mr. William Marlow, more generally known as "Fred" Marlow, at the age of 73. He had been associated with the stage all his life, and as a comedian he often delighted large audiences. He was at one time owner of the Palace, Bow (then called the Eastern Empire), and some years ago he became proprietor of the Alexandra Theatre, Southend, which later was completely destroyed by fire. The theatre was rebuilt on modern lines under his own supervision, and for many years afterwards was known as the Empire Theatre, but a few years back was purchased by Mr. Sidney Bacon, and is now the Rivoli Cinema, one of the finest of its kind on the East Coast.

Mr. Marlow keenly interested himself in the town's affairs, and at one time was a member of the Town Council. He was of a generous and kindly disposition, and subscribed liberally to all local charities, and when Nazareth House was in need of money through enforced drainage reconstruction, he contributed a substantial cheque towards the cost.

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'San Francisco' 'I'll take her back'
'Ukulele Baby' 'High Street, Africa'
'Shanghai' 'Oh! how I've waited for you'
'Tennessee' 'Sally's Come Back'
'We're all jolly good fellows'
'When the bloom is on the Heather'
'The end of the Road'
'When my Sugar walks down the Street'

Comedy Hits:

'I've Never Wronged'
'An Onion' ('Why Should it Make Me Cry'?)
'Hay! Hay! Farmer Gray'
'I'm Not All There'
'Mary's Mouth'

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BIRMINGHAM.

THEATRE ROYAL.—Theatre Royal (Birmingham), Ltd.; M.D., Mr. Philip Rodway; B.M. and Mus.D., Mr. H. Rushworth; A.M., Mr. C. E. Denham.—Max Marcin's "The House of Glass," had its first performance here in this country on Monday. An American drama with a spice of quiet humour, it deals with the affairs of a hard-headed railroad manager and his wife. The latter is an innocent convicted person who breaks her parole, and then marries and afterwards undertakes prison reform work. Her husband owes his success to her inspiration. He takes her to New York to find advancement. She dreads the place as the city of her conviction and possible arrest. The successful husband determines against all opposition on prosecuting a clerical thief; his trusted detective discovers the long-wanted girl while arranging matters with her husband for the capture of the delinquent employee. However, the husband's love for his wife overcomes his obstinacy in forcing a prosecution of the clerk, and thus two persons are freed. There is some strong acting in the play, relieved by the good natured wisdom of a railroad lawyer. Mr. Edmund Willard is a domineering Harvey Labe, relaxing only in his domestic circle; Miss Betty Ross Clarke acted a difficult part with artistry and gave atmosphere to it as the wife. Mr. Morton Selton was good as the amiable lawyer, and Mr. E. W. Thomas was good as the railroad president. The detective of Mr. Philip Carlton was quietly done—a likely study—and Miss Gillian Lind, Miss Dorothy Hall and Mr. Leslie Perrins were excellent in other parts.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M.D., Mr. Philip Rodway; B.M. and Mus.D., Mr. H. Rushworth; A.M., Mr. G. D. Bradbury.—The British National Opera Co. gave "Tannhauser" on Monday to a large audience. Miss Rachel Mcrton sang admirably as Elizabeth, and Miss Gladys Avenem was delightful as Venus. The title role was taken by Mr. Parry Jones, who was in good voice. Mr. Robert Radford as the Landgrave sang sonorously, and the three parts of Walter, Biteroff and Wolfram were quite adequately undertaken by Mr. Walter Widdop, Mr. Fredk. Collier and Mr. Harold Williams. Miss Myrtle Steward appeared as the shepherd, and Messrs. Liddell Peddieson and Philip Bertram as Heinrich and Reinmar. Dr. Adrian Boult, conductor of the Birmingham Municipal Orchestra, conducted last week's performance of "The Valkyrie," in which there was a star cast, consisting of Messrs. Robert Radford, Robert Parker, Walter Hyde, and the Misses Constance Willis, Florence Austral and Rachel Morton. In "Tristan and Isolde" Mdme. Rosina Buckman appeared, and Mdme. Miriam Licette sang as Desdemona in 'Othello' this Tuesday, while Mr. Norman Allin took the role of King Mark in the former opera.

GRAND.—P., Moss Empires, Ltd.; M., Mr. A. F. Jolly; A.M., Mr. E. C. Gibson; Mus.D., Mr. Gilbert Smith.—The Harry Day revue, "Headlights," returns here, and an excellent show it is. Jimmie Leslie is very popular in this comedy. Kitty Colyer, as usual, looks charming, acts with delightful ease and sings agreeably. Jenny and Co. provide great fun in their well-thought-out burlesque building act—a clever piece of work. Budd and Hartley add further variety, and capital support is lent by May Marshall, Joseph Victor, Alfred Austin and Robert Layton, the vocalism of the first and last-mentioned being most pleasing. The Capitol Band increases the attractiveness of the show.

EMPIRE.—P., Moss Empires, Ltd.; R.M., Mr. Henry Raymond; A.M., Mr. A. E. Sheldrick; Mus.D., Mr. J. Clegg.—A star programme includes the J. H. Squire Celesto Octette, who give an entertaining instrumental scena and prove that the music hall public can appreciate good music. Ernie Mayne amuses greatly by his droll manner and eloquent gestures, while J. W. Rickaby, the burlesque comedian, gives a capital turn which is greeted with deserved applause. Naughton and Gold add to the merriment with their popular act. The Dherys give a clever dancing turn, Daisy Griff is the capital comedienne, and Wallan and partner figure in a pot-pouri show which make for laughter.

HIPPODROME.—P., Variety Theatres (Birmingham), Ltd.; M.D., Mr. Charles Gulliver; M., Mr. Jas. W. Kilgour; Mus.D., Mr. H. Henderson; Mus.Bac.—The new revue, "Love, Life and Laughter," is presented by Maurice Cowan and has several well-known artistes to lead off. Fred Barnes has several good songs and scenes allotted to him to display his powers, and receives warm applause. Nor Kiddie adds to the comedy side to good purpose, and Vanwy Chard sings with marked expression. Aimee Bebb appears with distinct success, while Frank and Vesta show their artistry with much enjoyment to everybody. Not least in the cast are the Twelve English Lancers, under the direction of J. W. Jackson.

BELFAST.

GRAND OPERA HOUSE.—M.D., Mr. Fred W. Warden; R.M., Mr. James M. McCann. Mus.D., Mr. S. P. Swanton. Third week of Carl Rosa Opera Season. On Monday "Carmen" formed the attraction, and during the week, "The Apothecary," "Faust," "Samson and Delilah," "Cavalleria Rusticana,," etc., have been performed.

ROYAL HIPPODROME.—R.M., Mr. George Dobler; Mus.D., Mr. Robert Staff. The capital revue, "Top Hole," is drawing good houses here. The cast includes Gus Chevalier, Geo. Sanger, Sisters Reeve, the Twelve Top Hole Girls, and Arthur Denton's Melody Makers.

EMPIRE THEATRE.—G.M., Mr. Gerald Morrison; Mus.D., Mr. J. C. Evans. The funny revue, "Dough Knuts," is the attraction here with a good all-round cast.

DUBLIN.

GAIETY THEATRE.—M., Mr. J. H. Hamilton; Mus.D., Mr. W. S. Nabarro.—The Rathmines and Rathgar Musical Society conclude their successful season with the musical play, "The Duchess of Dantzig," the production playing to capacity.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus.D., Mr. R. Bolton.—The famous Scottish comedian, Sir Harry Lauder, is here in all his latest numbers and past successes. In addition, we have Miss Emily Keady, a brilliant violinist, Leo Brampton's classical posing act, "The Awakening," the Ten Loonies in a musical act of riotous fun, Auntie and Co., Hal Joy and the Six Rovers presented by the Appleby Sisters.

ABBEY THEATRE.—M., Mr. M. J. Dolan; Mus.D., Dr. J. F. Larchet.—Madame Kirkwood Hackett, supported by a wellbalanced cast of Dublin artistes, presents George Bernard Shaw's play, "Major Barbara," the production being well received.

OLYMPIA THEATRE.—P., Messrs. R. Morrison, I. J. Bradlaw and Miss D. E. J. Taylor.—The revue, "See the Point," draws crowded audiences here nightly. A strong cast includes Tom Drew, a comedian of genuine merit. He is ably supported by Doris Vincent, Ruth Dennis, Sybil Shortt, Jack Sylvana, Walter Alexander, Syd Wickard, Charles Donald, Hayden Scott and Gordon Murray, with Specialities by the Musical "Melodyites," the "See the Point" Girls, a troupe of clever dancers, full beauty chorus and augmented orchestra.

QUEEN'S THEATRE.—The Musical Revue, "The Girl from Rothmines," by Joseph Sweeney, presented by an all Dublin cast of artistes, proves a big draw, the production running merrily from start to finish.

EDINBURGH.

LYCEUM.—M.D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A.M., Mr. Leonard Clarke; Mus.D., Mr. Albert E. Ke—Mrs Patrick Campbell and Company are here. On Monday evening "The Thirteenth Chair" was given, in which Mrs. Campbell played the part of Mme. Rosalie la Grange with sincerity and dramatic power. Effective studies by Mr. Norman Matthews as William Crosby; Mr. Geoffrey Clark as Edward Wales; Mr. John Melville as Inspector Donoghue, and Mr. David Clyde as Roscoe Crosby, contributed to a high level of excellence, and admirable impersonations by Miss Catherine Lacey as Helen O'Neill and Miss Betty Moore as Helen Trent added to the enjoyment of the drama. "The Adventurous Age" will also be produced during the week.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M.D., Mr. Fred Collins; A.M., Mr. W. Scott Buccleuch; Mus.D., Mr. Jas. H. Herkes.—Mr. Harry Lees' Company is here with a bright revue, "White Heather." Mr. George West, a Scottish comedian, puts much life and humour into his various scenes, and he is ably supported by Miss Edith McLeod, Mr. Albert Berry, Miss Sadie Boston, Miss Kiela Dalzell, Mr. John F. Traynor, Mr. Jimmy Robins, the Sisters Arnold, and Mr. James Frame, while the Dessie Desmond Girls are seen in skilfully-executed dances.

KING'S.—M.D., Mr. A. Stewart Cruikshank; A.M., Mr. John E. Masterton; Mus.D., Mr. A. Douglas Willcox.—"Rose Marie" remains here for another week, and after Saturday the theatre will be closed for rehearsals of the Seventeenth Annual Pantomime, "Goldilocks," which will be produced on Monday, 21st December.

EMPIRE.—M.D., Mr. R. H. Gillespie; R.M., Mr. Joseph Nelson; Mus.D., Mr. Felix Burns.—Mr. Francis Laidler's production, "The Punch and Judy Show," is having a success at the Empire. Miss Dorothy Viggers, a charming, humorous actress, finds ample scope for her talents in the piece, and Mr. Tubby Stevens' sense of fun, and his quaint style, are especially admirable. A company of more than average merit includes a clever actor, Mr. Leslie Barker, and other excellent entertainers, smart and amusing, in the persons of Miss Betty Hobbs, Miss Lillie Soutter and Mr. Charles Hersee. The dancing of the Twelve Princes Girls is a feature of the performance, and an augmented orchestra discourses attractive music.

LIVERPOOL.

ROYAL COURT.—M.D., Mr. George T. Minshull; B.M., Mr. J. H. Ferguson; Mus.D., Mr. Jullien H. Wilson.—Here Cecil Barth is presenting "Peg o' My Heart," which finds great acceptance. On the present occasion Miss Eileen O'Connor is the Peg, a part in which she achieves much success. Eric Algar makes a capital Jerry, Alaric is well played by Charles Carew, William Yeldham proves very humorous in the part of Jarvis, and Miss Sylvia Graham does excellently as Bennett. Miss Kathleen Christopher acts admirably as Ethel, and Mrs. Chichester is presented in dignified style by Miss Audrey Stafford. Others in the cast are Rule Pyott (Montgomery Hawkes) and Moreton Rolls (Christian Brent).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly.; A.M., Mr. J. H. Tomkinson; Mus.D., Mr. Sam Hague.—The Henry Baynton Shakespearian Company have completed one successful week, and on Monday opened another with "King Richard II.," which was given in finished style. On the other days of the week were presented "Othello," "The Rivals," "A Midsummer Night's Dream," "Hamlet," "The Winter's Tale," and "The Tempest."

PLAYHOUSE.—P., Liverpool Repertory Theatre, Ltd.; L. and M., Miss Carpenter; Mus.D., Mr. Joseph Smith.—A revival of Arnold Bennett's "What the Public Wants" is being appreciated here. Mr. Herbert Lomas as Sir Charles Morgan, the newspaper proprietor, played with keen intelligence, again showing his high histrionic gifts; Miss Muriel Randall pleased as Emily Vernon, Mr. Cecil Parker made a capital Francis Morgan, Mr. Hannam Clark filled the rôle of Holt St. John with distinction, and Mr. Harry Bristow was Saul Kendrick. Other parts were creditably presented by Mr. James Harcourt, Miss Barbara Rowe, Miss Constance Pellissier and Miss Gwyne Whitby.

HIPPODROME.—M.D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus.D., Mr. R. Tomlinson.—"The Arcadians" given here twice nightly by Robert Courtneidge's Company is meeting with much success. The Simplicitas of Harold Clemence is very, very funny. W. A. Haines helps greatly with the fun in the part of Doody. Miss Tilly Foulds makes a capital Mrs. Smith, and Mabel Miller is Eileen Cavanagh. Others in the cast include Messrs. Fred Maguire (Jack Meadows), Victor Watts Weston (Bobbie), Charles F. Cooke (Sir George), and Walter L. Rignold (Time).

EMPIRE.—P., Moss Empires, Ltd.; L. and M., Mr. George Manners.—"No, No, Nanette" is in its fourth and last week. Business has been very big.

ROTUNDA.—M., Mr. M. Montgomery; A.M., Mr. J. E. Machin; Mus.D., Mr. E. J. Leeming.—Here we are having A. E. Smith's revue, "The Real Stuff," in which appear George Hyam, comedian, Harry Wray, juvenile dancer, Lad West, aerial gymnast, Edward Barry, bass, Chick Hyam, soubrette, Cherry Tracey, soubrette and dancer, Doris Jefferson, vocalist, the Stebbings Troupe of acrobats, Dorothy Wood, violinist, and the twelve "Real Stuff" Girls.

PAVILION.—P., Messrs. W. H. Broadhead and Son; A.M., Mr. Henry Hearn; Mus.D., Mr. Harry Walker.—The first travelling pantomime for Liverpool this year has opened at the Pavilion. It is by Messrs. Jazon and Montgomery, and entitled "Bluebeard." The show is well put on, and the eight scenes are particularly bright. Included in the company are Gertrude Kaye, Dorothy Derry, O'Shea Girls and Terry, Jack Britton, Bob Cromwell, Bert Grove, James Parry, and Crasey, Hicks, and Pass.

RIVOLI.—M.D., Mr. T. Halliwell Hughes; M., Mr. E. J. Francis.—Jack Fortescue and his repertoire company are this week presenting "The Lady Slavey."

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M.D., Mr. John Hart; A.M., Mr. George Lee; Mus.D., Mr. Chas. W. Chambers.—The first visit to Manchester of the successful musical comedy, "Primrose," met with a hearty welcome on Monday, and its many attractions of humour, song and story were greatly enjoyed. Mr. Harry Emeric as Toby Mopham is responsible for much amusement; Miss Constance Neville as his ward, Joan, gives a charming performance; and a smart impersonation of Pinkie Peach is added by Miss Majorie Kennard; while other noteworthy members of an excellent cast are Mr. Jack Heath, Miss Ivy Pole, Mr. Reginald Andrews and Miss Nan Ainsley. The show is beautifully staged, and the full chorus and orchestra are under the able direction of Mr. F. Holden Rushworth.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M.D., Mr. John Hart; A.M., Mr. W. Roberts-Marshall; Asst. A.M., Mr. Thomas B. Woodward.—Mr. Matheson Lang's production of "The Chinese Bungalow" here on Monday proved intensely interesting to a big house. Mr. Lang's depiction of the Chinaman, Yuan Sing, who, with a Western education and something of its standards, marries an English wife, gives a thrilling depiction of the type to which he reverts when he discovers a liaison between his wife and a neighbouring young planter. The developments are highly dramatic, and not confined to the central character; for much has to be done and endured by the others immediately concerned, chiefly Miss Diana Hamilton as the wife and Miss Winifred Izard as the sister, Mr. Henry C. Hewitt playing admirably in the lighter rôle of the brother.

ARDWICK EMPIRE.—M.D., Sir Oswald Stoll; A.M., Mr. G. H. Barrasford; Mus.D., Mr. R. Hardwick.—A most attractive combination of dancing, singing and comedy is presented here this week in the revue entitled "Wait For It," which has a flavour of military routine to tickle the memory of male patrons. Peter Hardy, a capital comedian, leads the fun, and there are merry doings also by Anne Humbers, the Moanna Band, and the Eight Scala Girls.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. Bert Hearn; M.D., Mr. Albert Heyes.—Quite one of the best touring revues is Elias B. Seener's "Cranky," which is put on here this week. Elias B. Seener himself appears as the amusing, perky Frenchman; Dan Whitley has plenty of scope for his eccentric humour; and capital entertainment is contributed also by Trixie Dare, soubrette, Dan Dennis, a character artiste, Rolls and Falls, acrobatic eccentrics, Zaneta, contortionist, Laura Butler, soubrette, Deb Dunia, acrobatic dancer, Les Parisiennes, dancers, and the Sisters Mullender, vocalists.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son.; A.M., Mr. George Steel; R.M., Mr. Chas. H. Bayley.—The Broadhead Players here keep up their high standard of selection and performance by a production of "The Flag Lieutenant," with leading rôles in the hands of Miss Ethel Bracewell, Mr. Paul Neville, Mr. Edward E. Louis, Mr. Terry Davies and Miss Gladys Ford Howitt.

PALACE.—M.D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; A.M., Mr. Douglas Bush; Mus.D., Mr. T. Wrathmall.—A very welcome return visit of "The Rat," with Ivor Novello and a strong supporting cast, is to be recorded here.

HIPPODROME.—M.D., Sir Oswald Stoll; R.M., Mr. Bertram Isles; A.M., Mr. H. Hopkinson; Advt. M., Mr. D. Forbes Winslow; Mus.D., Mr. Baguley Waters.—A first-rates variety bill here includes Sybil Vane, the Welsh prima donna, with Leon Domque at the piano; George Carney in comedy song scenes; Nixon Grey in his latest hits; Tom Clare, the popular entertainer, at the piano; Jack Stocks, the "woman-hater"; the Anseroüls in a clever acrobatic act; and the Avelos, expert xylophonists.

NOTTINGHAM.

THEATRE ROYAL.—P., Moss Empires, Ltd.; M.D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Charles Wyndham.—Hamilton Deane and Company began a week of repertory plays on Monday with "Under Cover," a strong American secret service drama, with a pretty love interest worked in. Hamilton Deane himself gave a fine study of Steven Denby, a supposed crook, Stuart Lomath cleverly filling a difficult part as the real crook, a deputy in the U.S. Customs, who levies blackmail on smugglers of contraband. Nora Patrick, as "Ethel Cartwright," gave a very intense and realistic interpretation of the character. Other plays being produced are "The Man from Toronto," "The Faithful Heart," "The Dancers," "Dr. Wake's Patient," "Raffles," and "The Crimson Alibi."

EMPIRE.—P., Moss Empires, Ltd.; M.D., Mr. R. H. Gillespie; R.M., Mr. Charles Fountaine; A.M., Mr. Fred Poulter; Mus.D., Mr. Charles Wyndham.—"Flyaway Peter," the Julian Wylie production, proved vastly agreeable to the Empire patrons. It is the work of Weston and Lee and illustrates the adventures of a country organist and choirmaster in Landon, a pair of comical characters cleverly impersonated by Howard Rogers and Les Frankly. Miss Betty Eley, the leading lady, charmed her audiences, and Garry Lynch, the comedian, and the "Hippodrome Eight," the dancers, gave notable support to the show.

HIPPODROME.—M.D.'s, Messrs. A. T. Edwards and W. Sley; R.M., Mr. F. Dudman, Bromwich.—The great Carmo's new show, "The Magical Revue,' embracing as it does, conjuring, dancing, illusion, and tumbling, together with a collection of wild animals, is bound to make a great appeal. Two live Teddy Bears from Wembley, two lion cubs, a tiger, leopards, snakes, monkeys and an elephant are all included in the cast.

SHEFFIELD.

LYCEUM THEATRE.—M.D., Mr. John Hart; G.M. and T., Mr. J. E. B. Beaumont; A.M., Mr. E. Merton-Poole.—"Lilac Time is paying a welcome return visit here. It is a delightful play. Mr. Frederick Blarney's rich tenor voice is heard to advantage in the part of Franz Schubert; Miss Rose Hignell gives a finished performance as Lili, and her vocal numbers are well rendered; Mr. Eric Morgan is a success as Baron Schober, and the comedy part of Christian Veit, is most amusingly played by Mr. Horace Mills; Miss Mina Greene as Mrs. Veit, and Miss Maud Zimbla as Marini, are deserving of much praise. The play is splendidly staged.

THEATRE ROYAL.—M.D., Mr. John Hart; G.M., Mr. J. E. B. Beaumont.—"Grumpy," a play full of interesting incidents, is presented by Mr. A. Maitland Stapley, who plays the leading part of Bullivant, supported by Reg. Kinman, Robert Eley, Charles Lander, Joan Franklin and Josephine Richards.

EMPIRE.—P., Moss Empires, Ltd.; R.M., Mr. Arthur H. Williams; A.M., Mr. A. E. Story; Mus.D., Mr. B. A. Hannah. Mr. Albert de Courville presents his successful revue, "The Whirl of the World," a fine spectacular show, with unique stage pictures, pretty costumes, good singing and dancing, and plenty of comedy by a strong cast, headed by the inimitable Nellie Wallace in her original part, well supported by Claude Gardner, Jack Browning, Gordon Norville, Clifford Harcourt, Mark Stone, Charles Rawlins, Lola Raine, Ginette Cooper, and a well-trained chorus in vocal and dancing scenas.

HIPPODROME.—R.M., Mr. H. C. Savage; A.M., Mr. W. B. Gibson; Mus.D., Mr. W. Bingley.—Mr. Tom Walls presents "Saucy Sue," a new musical comedy, in four scenes, a bright show, with tuneful music, and plenty of humour, for which Jack Barty is mainly responsible, and of which he takes full advantage. Nora Roylance is a winsome personality, Rex Romaine is well received with his musical selections, and others who add to the success of the show are Josh Dixon, James Carson, George Manton, Walter Sutch, Barbara Lunnon, Marjorie Verne, Mabel Goldewerthy, and Fay Norris. A well-trained chorus and orchestra are under the direction of Mr. Frank Corrie.

The attractions this week in BRIGHTON are many and include "The Man with a "Load of Mischief" at the Theatre Royal. The new revue, "Workshy," starring George Jackley and Daisy Taylor, is at the Hippodrome with a strong cast including Alf Thomas, Lyle Jeffries and Belle Richardson's Band. The Grand Theatre is preparing for Andrew Melville's "Robinson Crusoe," produced on Boxing Day. "Red Hot" is occupying the boards this week, Artists appearing include Teddy Curtis, Ivy Wensley, and others. At the West Pier, "In the Night" is the attraction.

BIRKENHEAD is favoured with two fine variety shows this week. At the Hippodrome are Marjorie Fulton and her Tango Band, Tex MacLeod, Launcelot Quinn, Barbe and Barbette, Christopher and Columbas, Devereux's Performing Dogs, Jack Clevoner, Brown's Bioscope, and Berzac's Circus. At the Argyle, Charles Austin, Ivell and Worth, the Follettes in "Joy Lites," J. P. Ling, Dorothea Ind, Will Madeley, Brown's Bioscope, the Two Cures, and Dezso Retter.

At the Prince's Theatre, BRADFORD, the Bradford Amateur Operatic and Dramatic Society present "The Lilac Domino," a highly creditable performance, being given. No less a sum than £7,689 has been distributed to date to local charities by the efforts of these amateur enthusiasts. At the Alhambra, Tom Arnold presents the popular revue, "The Melody Boys," Elsie Bower and Freddie Forbes being the principals.

"Paddy, the next Best Thing" is at the BLACKPOOL Opera House this week. The Raynor Repertoire Company is engaged at the Grand Theatre in presenting selections of plays from their extensive repertoire. At the Palace of Varieties, Florrie Forde is appearing in her pantomime of "Robinson Crusoe," with Billy Danvers, Aleta Turner, Sinclaris and Dalva, Lindsay and Allen, etc., in the company.

The BOSCOMBE Hippodrome has a big attraction in Norman Lee's production, "The London Revue," which is playing to big houses. Plenty of humour and clever artistes contribute to a splendid evening's entertainment. The company includes Nora Delany, Austin Webb, Harry Beckley, Mary Neil, and Fred Roma.

At the Theatre Royal, BOURNEMOUTH, is the farcical comedy, "Just Married," and its laughable scenes prove most entertaining. Mr. Lionel Bute has selected a particularly good cast, with Guy Newall playing the rôle of Robert Adams, and Miss Ivy Duke giving splendid support.

At the King's, DUNDEE, the D'Oyly Carte Opera Company opened a two weeks' engagement on Monday, when "The Gondoliers" was presented. A big house gave the company a cordial reception. As Gianetta, Elsie Griffin acted brightly; a vivacious Tessa was Aileen Davies; Bertha Lewis gave a cultured rendering as the Duchess of Plaza Toro; Winifred Lawson made a most attractive Casilda; Leo Sheffield's Grand Inquisitor was excellent; as the Duke of Plaza Toro, Henry A. Lytton was brilliant; Sidney Pointer as Marco sang well; Henry Millidge was an admirable Guiseppe; Martyn Green as Luiz sang excellently; and praise is due to the chorus which was notably bright and tuneful. The week's bill also includes "The Mikado," "Yeoman of the Guard," "Trial by Jury," "Pirates of Penzance," "Iolanthe" and "Ruddigore." "Scotch (K) Nights," a humorous and sparkling song and dance show, is being received with marked signs of approval at the Victoria this week. A strong cast embraces Ian McLean, Pop Carson, Chris Kenny, Bob Merry, Betty Atwell and Shiel Anderson, all of whom fill their parts with distinction, while the Six Cabaret Girls and the Six Thistle Belles dance and sing charmingly. At the Queen's, Herbert Mansfield's Repertory Company give a capital presentation of Harold Brighouse's play, "The Game." As Jack Methewell, Herbert Mansfield plays naturally and well, while Jayne Grey scores a great personal triumph as Elsie Whitworth. Arthur Pringle as Austin Whitworth, E. W. Bretton as Edmund, R. Stewart Taylor as Leo, Robert Hewland as Hugh Martin, Charles Hartopp as Dr. Wells, Frank Hertie as Barnes, Marjorie Raeburn as Florence Whitworth, Florence Daly as Mrs. Metherwell, and Margaret McDougall as Mrs. Wilnot all give excellent performances. The Wellington Palace bill includes Duro and Whyte Comedy Duo, and Stanley and Fisher, comedians. The leading attraction at La Scala is Rudolph Valentino in "A Painted Devil," and the Kinnaird has Sir Walter Scott's famous romance, "The Fair Maid of Perth."

The farcical comedy, "It Pays to Advertise," is creating roars of laughter at the Grand Theatre, DERBY, where it is presented by Tom Walls and Leslie Henson, in conjunction with Jack Waller and Herbert Clayton. A strong company make the most of the diverting situations. Easten Pickering is excellent as Rodney Martin, and Clifford Manley scores as Ambrose Peale. Edward Thane also earns praise for a clever performance. Amongst the ladies Elaine Ridner is a charming Mary Grayson and Muriel Davis is splendid as the Comtesse. Stella Dauncey does well in a small part. That rollicking fun-maker, "A Week's Pleasure," presented by Archie Pitt, is at the Hippodrome, and the idiosyncrasies of a party on a trip to Blackpool are hit off in most amusing fashion. Betty Fields heads a clever cast, and there are three comedians in Walter Amner, Harry Gould and Harry Daniels, who keep the house in a constant state of hilarity. June Stirling is also prominent, and sings daintily. One of the most popular features of the show is the Busby Brass Band, whilst the well-trained troupe of dancers add materially to its success. The nine scenes include some decidedly novel effects.

At the Hippodrome, GLOUCESTER, Mr. Harry Ray presents the popular musical comedy, "Irene," the company appearing therein being Marjoire Caldicott, Vivienne Reay, Norman Pierce, Edward Estick, Charles Victor, Constance Walter, David Raybould, Jessie de Gray, Ilma Handley, Betty Crowden, Charles Wingrove, Harry Ray and Eleanor Bell.

At the Grand Theatre, LUTON, Miss Ruby Kimberley and Jack Tully present the revue, "British Made," the principal parts being in the hands of Jack Herbert, Myrtle Grove, Ernest Ludlow and Reg. Edwards.

Great interest is being taken in the visit of Phyllis Neilson-Terry and her company in the play, "The Folly of Youth," which is doing very well at the LEICESTER Royal Opera House. Supporting Miss Terry is Farren Soutar, Lydia Audre, Henrietta Laveratt, Felix R. Seel, S. A. Cookson, Anthony Ireland, Felix Irwin, Dorothy Lane, Matthew Lawrence, etc. "A Fool's Paradise" and "The Woman who Feared" are the excellent plays at the Theatre Royal, by the Fortescue's Company, in which Winnie Rousby, Lawson Frazier, Bert Englefield, Eileen Leoville, Madge Longdon, Phyllis Orme, Charles Russell, Frank Corfield, David Leslie, and Todd Squires do capitally. A C.P.R. production at the Palace is "Treasures," the cast of which includes that popular light comedian, Whit Cunliffe; the Kenna Bros., the funny airmen; Dorothy Wilmer; Cissie Sullivan; Geoge Pickett, etc. At the Pavilion is the revue, "Fetch a Policeman," given by a capital cast which has a clever comedian, Simble Smart, and the Musical Dawsons in the show.

At the Theatre Royal, HEBBURN, Mr. Charles Beanland is presenting the revue, "Merry and Bright."

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Wylie Tate Pantomimes.

The Wylie Tate pantomimes, produced by Julian Wylie, this year, will be as follows:—"Sleeping Beauty," at the Liverpool Empire, with George Robey, Marie Blanche, Violet Essex, Dan Leno, junr., Arthur Rigby, Victor Silva, Liliane Gilbert and Martin Adeson; "Queen of Hearts," at the Palace, Manchester, with Gwladys Stanley, Adrienne Brune, G. S Melvin, Jack Edge and Palace Girls; "Mother Goose," at the Theatre Royal, Newcastle, with Dorothy Ward, Shaun Glenville, May Tomlinson, Fred Conquest, Vera Vere, Roy Barbour, St. John Medley and the Brooks Brothers (Donkeys and Horse).

"Lionel and Clarissa" Broadcast.

Part of "Lionel and Clarissa" will be broadcast from the Lyric Theatre, Hammersmith, on Friday evening.

"L'Ecole des Cocottes."

The Prince's' Theatre will see on Sunday next (Dec. 13) the Play Actors' production of the H. M. Harwood version of the Armand-Gerbidon comedy, "L'Ecole Des Cocottes." In addition to Gladys Cooper, the cast will include Leslie Faber, Dorothy Hamilton, Minnie Rayner, Marjorie St. Aubyn, John Gielgud, George Goodwin, Arthur Holman, Aubrey Mather, Gallwey Robertson and Athole Stewart. W. Graham Browne is the producer.

Miss Dorothy Millar.

This talented young actress has just completed a successful tour with the No. 1 "Tons of Money" Company, playing the leading part of Louise. Miss Millar is at present considering several tempting offers for plays and musical comedy. In addition to her other accomplishments, she has an excellent voice.

Three Hundred Club.

"Don Juan," by James Elroy Flecker, will be—early in January—the first production of the Three Hundred Club's 1926 season. Productions of Gerald Bullett's "Mr. Godby Beside Himself" and W. F. Casey's "Confession" will follow. Mrs. Geoffrey Whitworth remains the hon. director—at 8, St. Leonard's-terrace, S.W.3.

"Charley's Aunt."

The present London run of "Charlot's Revue" will end at the Prince of Wales Theatre on Saturday week (Dec. 19), and on the following Tuesday (Dec. 22) Mrs. Brandon Thomas will revive "Charley's Aunt" for the usual Christmas twice-daily season. This year's "Aunt" is a newcomer, Kendrick Huxham. The last fortnight of "Charlot's Revue" will see Mamie Watson in the place of Dorothy Dickson.

The Last of "The Punch-Bowl."

This week, Londoners will have the last opportunity of seeing Mr. Robert Hale and Miss Joyce Barbour in "The Punch-Bowl" at the Wimbledon Theatre, after which the brief tour of the London company terminates at the Prince of Wales Theatre, Birmingham, in order that the majority of the cast may be available for rehearsals of the new revue which Mr. Archibald De Bear is to present at the reconstructed Vaudeville Theatre early in the New Year.

Martin Adeson.

Martin Adeson starts rehearsals next Saturday for pantomime at the Empire Theatre, Liverpool, and says he is delighted to be associated with George Robey again. It is some years since they played together at the Theatre Royal, Manchester, in "Jack and the Beanstalk," produced by Robert Courtneidge. George Graves was also in the cast. The show ran up to Passion Week, and Martin says he thinks it was the funniest and best-written panto. he had ever played in. Young Marvin, who is giving up boxing for the nonce, also goes to the Empire to stage-manage for Julian Wylie and keep his father in order.

For South Africa.

Miss Mary Glynne and Mr. Dennis Neilson Terry have sailed from the United States, and, in conjunction with B. A. Meyer, and under the management of the African Theatres, Limited, they will shortly commence their South African tour, leaving London in January. Amongst the plays in their repertoire will be "The Man With a Load of Mischief" and "The Crooked Friday." The desire has been expressed that Mr. Dennis Neilson Terry shall appear in one of the romantic rôles made so popular by his father, and this will probably be arranged.

The Phœnix.

The cast of the Phœnix production of Wycherley's "Gentleman Dancing Master" will include Miss Isabel Jeans, Miss Florence Saunders, Miss Violet Gould, Miss Eileen Beldon, Miss Mary Robson, Mr. Oliver Johnston, Mr. Rupert Bruce, Mr. Arnold Pilbeam and Mr. Frank Cochrane.

League of Arts.

On Dec. 15 and 18, at 8.30 p.m., a carol play, entitled "The Christmas Party," will be presented by the League of Arts at Holy Trinity Parish Hall, Sloane-square. The play has been written in order to provide villages and town parishes with the opportunity of combining a simple dramatic setting with the singing of carols by the local choir or choral society. The production will, it is hoped, show how this can be done.

Gate Theatre Salon.

The fourth production of the Gate Theatre Salon, to be staged on Monday next (Dec. 14) and nightly at 8.30, will consist of "The Wedding Morning," by Arthur Schnitzler; "A Door Must be Either Open or Shut," by Alfred De Musset; and "Nativity," arranged and produced by Molly Veness. The cast includes Harold B. Meade, Caroline Keithe, Molly Veness, Gibson Cowan, Peter Godfrey and Peggy St. Lo.

Second Stage Guild Ball.

The second Stage Guild costume ball will take place at the Royal Opera House, Covent Garden, on Shrove Tuesday, Feb. 15, 1926. As before, prizes will be given for the best fancy dresses, and West End Theatreland will play an important part at the ball.

Tickets and boxes are now available, and may be obtained from Miss Margaret Chute, Organiser, The Stage Guild, 9, Great Newport-street, W.C.2. A limited number of double tickets will be sold, price three guineas each; the remainder of the tickets are to be two guineas each, including refreshments. Boxes, from five to fifty guineas each, may be booked by arrangement.

Mr. Gustave Campadelli.

Mr. Gustave Campadelli has acquired the rights of two new plays by St. Clair Scott and Caswell Garth, entitled "The Climax" and "My People." He is now in negotiation for a production date in February at a London theatre.

Revival of "Alf's Button."

On Thursday evening, Dec. 17, Martin Henry will revive, at the New Oxford Theatre, W. A. Darlington's comedy, "Alf's Button." Jerry Verno will play Alf.

O.P. Club Xmas Dinner and Dance.

Miss Ellaline Terriss will preside at the O.P. Club Ladies' Christmas Dinner and Dance at the Hotel Cecil on Sunday, December 20th, supported by Mr. Seymour Hicks and Miss Betty Seymour Hicks. Applications for tickets should be addressed to the Hon. Secretary, The O.P. Club, Craven Street, Strand.

"Up Stream."

Miss Olga Lindo will play the part of Cilda—the only female role—in Clifford Bax's "Up Stream," which the Repertory Players are presenting at the Duke of York's Theatre, on Sunday, Dec. 20.

Repertory Players' Annual Dinner.

Henry Ainley will preside. Nelson Keys and other well-known stars will entertain, and Miss Marie Tempest will be the guest of honour at the Repertory Players' annual dinner at the Hyde Park Hotel on Sunday.

"Tricks" at the Apollo Theatre.

Miss Helen Trix and Mr. Paul Murray have definitely decided upon Tuesday, Dec. 22nd as the date of production for their new revue, "Tricks," which Mr. Dion Titheradge will produce at the Apollo Theatre. Mr. Titheradge is part-author of the revue with Mr. Harold Simpson, and the music has been composed by Miss Helen Trix and Mr. Les Copeland. The Trix Sisters, Helen and Josephine, will head the cast, with Mr. Bert Coote as the principal comedian, supported by Mr. Paul England, Mr. Les Copeland, Mr. Arthur Chesney, Mr. Frederick Lord, Miss Fay Martin and Miss Margaret Yarde, the last-named making her first appearance in revue.

Guy Fane Plays for Leslie Henson.

Mr. Leslie Henson sailed for New York on Wednesday last by the "Homeric," to see "Kid Boots," the next musical comedy in which he will be the principal comedian at the Winter Garden Theatre. His part in "Tell Me More" is now being played very successfully by Mr. Guy Fane, who has previously deputised for Mr. Henson for three weeks in "Primrose," and in other productions. Mr. Henson will re-open in "Tell Me More" at the Winter Garden Theatre for both performances on Boxing Day, Dec. 26th. In addition to Mr. Guy Fane, the cast of "Tell Me More" includes Miss Heather Thatcher, Miss Elsa Macfarlane, Miss Vera Lennox and Mr. Claude Hulbert.

Revival of "A Message From Mars."

Richard Ganthony's "A Message From Mars," last seen in the West End in 1914, will be revived by Bromley Challenor (by arrangement with Pilgrims, Ltd.), at the Playhouse Theatre on or about Christmas Eve.

Florence Etlinger School.

On Friday, at 2.30 and 8, the Florence Etlinger Theatre School are giving subscribers' performances. The programme includes dramatic and operatic items, a Christmas play, musical comedy, and Greek dancing. Subscribers wishing to have their seats reserved are asked to advise Dame May Whitty (at 50, Paddington-street, W.) by to-morrow.

"The House of Glass."

Mr. Greville Collins produced a new play in four acts, entitled "The House of Glass," by Max Marcin (the author of "Silence"), at the Theatre Royal, Birmingham, on Monday, prior to its production in the West End. The cast includes Miss Betty Ross Clarke, Miss Dorothy Hall, Mr. Morton Selton, Mr. Leslie Perrins, Mr. Philip Carlton and Mr. Edmund Willard.

THEATRICAL LADIES' GUILD.

ANNUAL MEETING.

The thirty-third annual meeting of the Theatrical Ladies' Guild was held on the 1st inst., at the Haymarket Theatre. After an absence of two years, the President, Miss Irene Vanbrugh, again occupied the chair, and amongst those present were Lady Tree, Lady du Maurier, Dame May Whitty, Misses Violet Vanbrugh, Gladys Cooper, Viola Tree, Ellaline Terriss, Phyllis Broughton, Vane Featherston, Heather Thatcher, Faith Celli, Mrs. Alfred Bishop and Miss Louise Stopford.

The President received a very cordial welcome, and was presented with a charming bouquet by Master David Longstaff.

At the opening of the meeting, Miss Irene Vanbrugh made reference to the unavoidable absence of the Princess Royal, and said that a letter had been received from Her Royal Highness, stating that her thoughts and wishes were with the Guild. Her Royal Highness also enclosed a contribution of £10.

The audience stood while, at the request of Miss Vanbrugh, a verse of the National Anthem was played by the Lena Ashwell Players' Trio.

In the annual report it was stated that the total receipts for the financial year ended July 31st, 1925, were £1,788 14s. 10d. The expenses of the administration amounted to £520 9s. 4d., and in addition the sum of £408 4s. 3d. was expended in assisting necessitous cases, this amount including special grants for rent, convalescent treatment, food, coal, dental work, etc., and weekly allowances in cases of great distress.

Miss Louise Stopford, Founder and President of the Stage Needlework Guild, with her Vice-Presidents and Associates, has again rendered invaluable assistance with her generous contribution of garments, numbering about 1,000, as well as with a cheque for £200 for the purchase of clothing, and to these ladies, as well as Miss Stopford, the Committee beg to tender their most grateful thanks.

The Committee has once more to acknowledge with sincere thanks a grant of 400 garments from Queen Mary's London Needlework Guild, also a gift of 225 garments from Lady Marjoribanks' Guild.

The members of the Sewing Bee made up about 200 garments during the year, and to all these willing workers the Committee would once more express their deepest gratitude. Mrs. Alfred Bishop's resignation from the direction of the Sewing Bee, which she felt unable to continue any longer, was received with the deepest regret, and the Committee wish to take this opportunity of expressing their great appreciation of all she had done during so many years, but they are glad they will still retain her services on the Committee.

During the year the Guild has been able to assist several thousands of applicants with clothing for themselves and their children, with maternity outfits, blankets, food, coal and bread tickets, surgical appliances, stage outfits of every description, and other necessities. Many applicants have been sent away to Convalescent Homes, and others provided with surgical, dental, and medical aid to fit them for work. About 6,000 children have been benefited by the Guild.

Miss Irene Vanbrugh having thanked Dame Whitty for taking her place during her absence abroad and so acting as her understudy, expressed thanks to the Committee for their splendid work. She believed that the Guild was the only theatrical charity which looked after everybody connected with the theatre, including the stage hands, the dressers and those employed in front of the house. She proposed a vote of thanks to all benefactors.

Miss Phyllis Broughton, who expressed the delight of everyone in seeing Miss Irene Vanbrugh back, seconded the proposal, which was carried unanimously, and Miss Louise Stopford briefly replied on behalf of the Stage Needlework Guild, and Mrs. Alfred Bishop for the "Sewing Bee."

Miss Irene Vanbrugh then presented to Mrs. Alfred Bishop a handbag subscribed for by the Executive Committee, on her retirement from the position of director of the "Sewing Bee."

Miss Viola Tree, in making an appeal for cast-off clothing, chanted melodiously the cry of the "old clo' men," which was still to be heard in the streets of Paris. It is to us a heart-rending cry, because, "in our profession," continued Miss Tree, "appearances are everything." She asked them to give not mere fripperies, but the clothes that they themselves had most use for, as, for instance, warm stockings, as a protection against what her mother called "kneemonia." The phrase, "Any old thing will do," did not apply to the theatrical profession. If an applicant was fairly well dressed he or she was able to face the manager with much more confidence.

Miss Vane Featherston, in the place of Miss Marie Lohr, seconded the appeal.

Dame May Whitty, in making an appeal for funds, expressed her pleasure in again seeing Miss Irene Vanbrugh in the chair; but they regretted the absence of Miss Lilian Braithwaite, who was away in America making a great success in "The Vortex." She hoped for a good collection that afternoon as they wanted money very badly, and they had been compelled during recent years to purchase clothes, in addition to the cast-off clothing sent them. As their income was small they were unable to invest very much. It had always been her idea that if they could raise sufficient money for investments it would be a regular source of income. The Committee practised very

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strict economy, but they did not want to have to refuse applicants for assistance. She announced donations of £10 from Mrs. Kendal and Lady Cowdray.

A collection under the direction of Lady Du Maurier was then taken by the following ladies: The Misses Violet Campbell, Evelyn Curzon, Maud Cressall, Jeanne du Maurier, Jill Esmond, Daphne Gladstone, Gladys Gray, Betty Hicks, Doris Lytton, Mabel Sealby, Madeline Seymour, Prudence Vanbrugh, Maude Waddell.

Miss Heather Thatcher, in felicitous terms, proposed a vote of thanks to the Press, and Miss Faith Celli seconded.

Mr. James Agate acknowledged the compliment in an excellent speech brightened by some amusing stories.

The President presented a diploma to Mrs. Walter Abrahams, and four other ladies received badges for their sewing work.

Miss Gladys Cooper proposed, and Miss Violet Vanbrugh seconded a vote of thanks to Mr. Frederick Harrison for the use of the theatre.

This having been carried, Lady Tree proposed a vote of thanks to the chair and the speakers; and in doing so made some amusing references to Miss Irene Vanbrugh's first appearance on the stage, when she herself was playing leading parts.

Miss Ellaline Terriss, in seconding the proposal, produced a parcel containing a suit of dress clothes which, she said, had belonged to her husband. In one of the pockets was an envelope containing a £10 note as a contribution towards the Society's funds.

Miss Irene Vanbrugh replied to the vote of thanks, and announced that the contributions amounted to £246 3s., which did not include a number of promised contributions.

"SWEET PEPPER,"

At the Everyman.

A Play, in three acts, by Geoffrey Moss, presented by W. Norman Macdermott at the Everyman Theatre on Tuesday, Dec. 1, 1925.

General Hawkins ..... Bryan Powley
Heinrich ..... Gerald Jerome
Captain Harry Wythes .. Jack Raine
Jill Mordaunt ..... Norah Robinson
Glory Troupe ..... Vivienne Whitaker
Mr. Paint ..... Charles Thomas
A Hotel Guest ..... Charles Thomas
The Necker Baby .. Dorothy Wordsworth
Count Tibor Arkozi .. Adelqui Millar
Major Zonay ..... Owen Cassidy
Prince Palugay .. Charles Mortimer
Count Csaradah .... Gerald Jerome
A Hungarian Peasant .. Charles Thomas

Since the first performance on Tuesday of last week, two scenes have been taken out of "Sweet Pepper" without any loss of value to the play. In fact, a good deal has been gained, for the action moves with more rapidity, and the audience no longer has to spend many wearisome minutes gazing at the Everyman curtain while the scenery is changed during the acts. There are now two scenes in each act and, remembering the difficulties of the stage, these are changed expeditiously.

"Sweet Pepper" has the usual faults of a play founded upon a novel. The book was published a year or two ago, and one remembers that, against the background of an aspiring Hungary with the glamour of the Blue Danube and the light and colour of Buda Pesth, the story of Jill Mordaunt had a certain naturalness and poignancy. The descriptive passages were good, and the stirring patriotism of Count Arkozi had its value in establishing the principal character. Mr. Macdermott has imported a real Hungarian gipsy orchestra and a Hungarian actor for the part of the Count. Even if the band is inclined to get in the way of the action, it gives atmosphere to some of the scenes, but Mr. Moss, who has done his own adaptation, has not been able to transfer his characters to the very different medium of drama with much conviction. He has fallen into the familiar trap of taking out certain incidents instead of starting again at the beginning and writing a play upon the same subject. The result is that the whole story is sketchy and rarely credible.

Readers of the novel will remember that Jill Mordaunt, a girl of good family, is "demobbed" from her post in the British Legation in Vienna, where the play, like the book, opens. Her people in England are impoverished by the war, and she hears from her sister that there is no chance of a job there, so she goes to Buda Pesth with a member of the American Red Cross—an amusing, somewhat flambuoyant lady—to try and get a post in the Serbian Relief Mission. She fails, and then meets again the visionary Count Arkozi, who was a companion on the trip down the Danube. The Count invites her and the American lady to his rooms. After the latter has left, he makes love to Jill, and, instead of being rebuffed, she tells him that she will become his mistress if he will pay her £100 a month, so that in six months she will have saved enough to start a hat shop in London. The Count is a decent sort and offers her the money, but Jill insists, although she does not love him, on carrying out her part of the unlikely bargain. Ten weeks later, the Count is summoned away on some mysterious patriotic adventure, and his place is taken in Jill's scheme of things by Prince Palugay. Even for the sake of her invalid mother and the coveted hat shop, we cannot understand her taking on that uxorious gentleman, but she apparently remains with him until the clean young Englishman, Captain Wythes (who, ironically, missed her by a few seconds in the first act) comes along and falls in love with her. There is a charming scene before she tells him the truth—that she is not a "good girl." Finally, there is the promise that her "past" may be forgiven and that things will end happily.

One fails to follow the author in some of his psychology of Jill's make-up. The audience is supposed to take it all seriously, but it is difficult to believe in the girl or Count Arkozi, and, although the odious Prince Palugay is quite credible, the possibility of Jill's association with him was very remote. Nor does one believe in the American lady's surprise when, at the end of the play, she learns how Jill has lived in Buda Pesth during her absence, seeing that she went away and left the innocent young person alone in the Count's rooms in the early hours. It was curious behaviour for a chaperone!

Miss Norah Robinson was so fresh and youthful and unaffected that, with more help from the author, she might have carried conviction as Jill. Mr. Adelqui Millar's foreign accent and quiet intensity gave colour to the Count Arkozi. Mr. Jack Raine was good in the rather ineffective part of Captain Wythes, but Mr. Bryan Powley was inclined to overdo the mannerisms of the General. The American lady was vividly played and raucously accented by Miss Vivienne Whitaker, and Prince Palugay was firmly handled by Mr. Charles Mortimer. Mr. Gerald Jerome's two little studies were neatly portrayed, and Mr. Charles Thomas, with only a few words to speak, managed to get a good deal of character into three widely different parts.

The Hungarian gipsy orchestra's plaintive music was interesting, and Mr. Norman Macdermott has set the play simply and attractively.

THE RENAISSANCE THEATRE.

"Arden of Feversham" Revived.

Some authorities have urged the claim of Shakespeare's authorship of "The Lamentable and True Tragedy of M. Arden of Feversham in Kent," revived by the Renaissance Theatre at the New Scala on Sunday and Monday last, but hardly from internal evidence one imagines. It seems likely that Shakespeare knew the play, which was first printed in 1592, and the somewhat ludicrous scene at the end when the bloodstains are discovered may have lingered in his memory when he wrote "Macbeth." Blackwill and Shakebag, those "desperat ruffins," too, may have suggested the pistol episodes, but the hand of Kyd rather than Shakespeare is more evident in this chronicle of the "great malice and dissimulation of a wicked woman, the insatiable desire of filthie lust, and the shameful end of all murderers."

Mr. William Poel, who in 1897 presented an abridgement of the play under the title of "Lilies that Fester," was responsible for the production on Sunday. However seriously it was taken in Elizabethan days, he has treated it for the main part as burlesque. And it is difficult to see how it could be produced otherwise. Those two villains, who are cowards at heart, with their boastings and absurdities, are not dissimilar from the pantomime robbers in the "Babes in the Wood," and the audience found a good deal of fun in the long delayed murder of that excessively trustful husband, Thomas Arden of Feversham. Mr. Melville Cooper and Mr. Percy Walsh were exceedingly comic, and enjoyed themselves greatly playing Blackwill and Shakebag.

The domestic scenes in the Arden household were a trifle nearer to tragedy. Miss Miriam Lewes, who played the "disloyall and wanton wyfe," indeed had moments that called up faint memories of Lady Macbeth, and Mr. Ernest Milton took it all with quiet and telling seriousness as the husband. They both gave good performances, although Mr. Milton was not able to make it possible for us to believe that he would leave his wife in charge of the suspected Mosbie during his absence in London. Were Elizabethan husbands so trustful? Mosbie is a curious part, for all the time he is such a half-hearted lover who tried to throw off the infatuation for the beautiful Alice. Made up like the picture of Mosbie in the old wood-cut, Mr. D. Lewin Mannering made him a dull, heavy boor of a man; it would be difficult to suggest how other he could have played the part.

It is well known, of course, that the events of the play are founded almost entirely upon the details of a crime actually committed in 1550, and the unknown playwright has chronicled them in dramatic form with great skill. Despite the many changes of scene and mood, the play moves well, and Mr. Poel, who adopted the multiple setting—so that we had Arden's parlour, a High Road and the Street in London on the stage at once—can be congratulated on a very interesting production.

The whole cast entered well into the spirit of the thing. In addition to the actors already mentioned, there were excellent performances from Mr. D. A. Clarke-Smith, who gave a firm exhibition of loyalty as Franklin, Arden's friend; Mr. Geoffrey Wilkinson, as Michael, the servant who always repented at the eleventh hour of his treachery to his master; Mr. J. Leslie Frith, as another indignant plotter against Arden; and Mr. Charles Sewell, in the part of the painter, Greene.

BRITISH EMPIRE SHAKESPEARE SOCIETY.

A dramatic reading of "King Henry VI." by members of the Society was given on Friday afternoon at the Haymarket Theatre. The foggy weather had an effect upon the audience, which was not nearly so large as usual at these periodical readings. Mr. Nigel Clarke, as King Henry, made a favourable impression by his excellent reading of the text; Mr. Wilfrid Walter was good as the Duke of Gloster, particularly so in the scene with the disgraced Duchess, a part that had an excellent representative in Miss Marjorie Clarke-Jervoise. Mr. Ashton Pearse ably suggested the dignified bearing and impressive manner of the Bishop of Winchester, later appearing as the rebel Jack Cade. Mr. George Skillan did well as the Duke of York, and satisfactory readings were given of the Dukes of Somerset, Suffolk and Buckingham by Messrs. Spencer Geach, William Stack and Christopher Stack. The parts of the Earls of Salisbury and Warwick were safely entrusted to Mr. Frederick Harker and Mr. Harold Swinscow. Praiseworthy were the John Hume of Mr. Stephen Powys, the Roger Bolingbroke of Mr. F. Charles Raphael, and the Thomas Horner of Mr. Ronald Buchanan, while Mr. Charles R. Stone gave amusing emphasis to the protests of Peter. Mr. Gordon was not only responsible for the arrangement and rehearsal of the play, but represented four minor characters; Miss Eve M. Donne read, with her usual charm of manner and expression, the part of King Henry's quick-tempered wife, Queen Margaret; and Miss Fay Myddleton was an excellent selection for the rôle of the witch, Margery Jourdain. Able assistance was also rendered by Mr. Edmund Phelps as Edward, Mr. Roderick Eagle as Sir Humphrey Stafford, and Mr. Hubert Langley as Sir John Stanley. Miss Muriel Stevens spoke with clearness the stage directions.

ELEPHANT.

Splendid Repertory Record.

Having completed its first anniversary and produced a new play, the Elephant Repertory Company bids fair to fulfil the prediction of their stage manager, Mr. C. D. Carlile, and "play 'Back to Methusalah' for their 40th anniversary!" Since the start, 48 plays have been staged, which include works by such popular dramatists as Sir Arthur Conan Doyle, Sir Hall Caine and Henry Arthur Jones. Messrs. A. H. and Sidney Barnard's venture from the beginning has been one big success. Than Mr. N. Carter Slaughter, to whom they have entrusted the business of production, it would be difficult to find one more qualified. To the patrons—from stalls to gallery—he is affectionately known as "Tod." It speaks volumes for the happiness of the Elephant Repertory family that of the original company who opened with "The Member for Tattersall's" in November, 1924, eight still remain. Our representative was informed, among other interesting items, that Jim, the fireman, had been connected with the old playhouse for 14 years, the violinist 19 years, and Harry, the courteous door-keeper, 30 years. But Mr. Carlile says "he hopes to beat them all."

The capable company this week, after the run of "The Shame Woman" to enormous business, is giving a capital interpretation of "The Story of the Rosary," with Mr. Slaughter and Miss Grace Sweeting in the chief characters.

"Little Red Riding Hood" has been selected as the Christmas annual, and for this some special engagements will be made. Mr. Martin Jarry is the capable manager, and it is always a pleasure to meet an old friend in Arthur Rosebery, while Willie Stephenson is still in the musical conductor's chair.

BETWEEN OURSELVES.

Managers are now looking forward to Christmassed audiences.

I hear that a man was arrested in Birmingham the other day for telling the naked truth.

What would happen if the Watch Committee saw the salad dressing, goodness only knows.

I hope, in any case, that their remarks would be clothed in proper language.

I am in a position to state, in connection with the controversy as to which Bard wrote "Arden of Feversham," that Wilkie had nothing to do with it.

This week's howler: "If the famous composers of some of the classics which have been syncopated were alive now, they would turn in their graves."

The success of "White Cargo" makes one certain that Molesworths a fortune.

Not every manager knows his business, but Horace certainly knows Wats-on.

The fate of "Sweet Pepper" is on the sneeze of the "gods."

Producers have now gathered from Mr. Zangwill that "acts are stubborn things."

It is stated that "Mary Philbin, the Universal star, has a burning passion for gems and jewellery." Strange how people differ. My consuming pash. is for boiled pork.

Miss Elsie Hurst, the new soprano, was once an assistant in a jeweller's shop. She has now substituted precious tones for precious stones.

Miss Fay Compton says she wouldn't advise anyone to go to America for a rest. One might just as well go to Wigan to see the pierrots.

In spite of some agitation it seems that principal boys will still endure as a matter of principle.

For those who like statistics it may be stated that if all this year's principal boys stood on each other's shoulders they would certainly topple over.

Dancing is recommended (by a dancing master) as one of the best exercises "for reducing weight and inducing grace." Avoirdupoise instead of avoirdupois, in other words.

"The result of the onion of words and music is a very appealing ballad," says a musical journal of a new number. So a-peeling, apparently, as to bring tears to the eyes.

"The Ghost Train" certainly appears to be on the right track.

A regrettable rumour is gaining headway to the effect that there are two actresses in the West End who haven't lost any pearls.

A young man who had seen the programme round three times at a Penarth Cinema, has been fined for assaulting the manager, who suggested he should leave. He was evidently determined to have his two-Penarth.

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The Realm of Music

ROYAL COLLEGE OF MUSIC.

Nicholas Gatty's "The Tempest."

A company of students, leavened by a few professional singers, last week gave two performances of Mr. Nicholas Gatty's "The Tempest" in the Parry Theatre belonging to the Royal College of Music. The production was the first to be given under the terms of the Ernest Palmer Fund.

Mr. Gatty's opera has been heard before, at the Old Vic., where it was sung two years or more ago. Shakespeare's words are used, although naturally a good deal of the text has had to be sacrificed to the necessity for getting the opera into the manageable limits of three acts.

The performance on Monday realised successfully enough the object of the Fund, which is, one takes it, to give a fair showing to a work unlikely to be seen on the public stage as often as it merits. It was possible from the orchestra's playing to appraise the worth of a score rich in imagination and atmosphere and abounding in happy detail. The "revels" music is full of airy charm. Mr. Gatty, like Prospero himself, is master of the art of summoning spirits.

There is nobility in Prospero's music, none the less because his accents frequently remind us of those of Wotan. The part was sung by Mr. Joseph Farrington, and the Miranda and Caliban were Old Vic. artists, Miss Winifred Kennard and Mr. Sumner Austin. The Ariel, Miss Bertha Steventon, sang prettily, though some of her notes appeared to owe more to art than an Ariel's should, and her poses were generally too conventional. Mr. Frederick Burton made a promising appearance as Ferdinand, and Mr. Philip Warde sang Alonzo's music well. Trinculo and Stephano were capitally played and sung by two other students, Messrs. Trefor Jones and John Andrews. Mr. Harold Denton (Gonzalo), Mr. Charles Draper (Sebastian), Mr. Karl Melene (Antonio) and Mr. Percy Saunders (Boatswain) all did very well. Miss Penelope Spencer planned and herself took part in the pretty dances, and the music allotted to Iris, Ceres, and Juno was tastefully sung by Misses Lily Clifford, Mabel Ritchie, and Dinah Davies. Mr. Cairns James produced. Scenery, dresses (designed by Mrs. R. B. Gotch) and lighting all contributed to an excellent general effect. The composer, who conducted, was recalled several times at the fall of the curtain.

ROYAL ACADEMY OF MUSIC.

The presence in the programme of Ravel's Introduction and Allegro for Septette and of four new student compositions lent an air of adventure into the musically unfamiliar to the concert held in the Duke's Hall of the Royal Academy of Music on Monday. Few indeed are the opportunities of hearing Ravel's work in public, so that such a well-directed performance as this was doubly welcome. There was no weakness anywhere, and the players: Phyllis McDonald (a good leader), Hilda Parry, Henri Jenkins, Joan Mulholland, William Alwyn, Edward A. Kealey, and Naomi Harben, deserved the congratulations they gained at its close. To hear their own compositions side by side with this will have been a valuable experience to the two young writers of string quartets, Olive Pull and William Alwyn. About the latter's Quartet in F there was little originality, but he has turned his studies of contemporary native music to effective enough account. Miss Pull's essay, though less workmanlike structually, still showed musical promise, as did Reginald King's Violin and Pianoforte Sonata in F minor, of which, however, the length finally outran the interest. Arthur C. Gregory, in his Theme with Variations, revealed considerable command of the resources of the pianoforte, and Clifford Curzon, who played the work, a very efficient technique. Several other notably good performances were given. Not many baritones, in their student days, have been able to give such striking vocal and dramatic effect to Verdi's "Credo" (from "Otello") as did Glyndwr Jones. Sydney Griller tackled manfully the difficulties of Wieniawski's "Legende" for violin and sometimes overcame them successfully. A contralto, Valetta C. Jacobi, displayed a voice of very distinct possibilities in an aria of Gluck. Mr. J. B. McEwen's Two Scotch Dances for string quartet—all too seldom heard—made a jolly ending to the concert.

CIVIL SERVICE CHOIR.

A concert was given at the Central Hall under the conductorship of Mr. Rutland Boughton and Mr. A. Davies Adams by the Civil Service Choir, one of the most enterprising and ambitious of London's choral bodies. Unaccompanied pieces by contemporary English composers formed the entire programme, and some of them constituted a stiff enough test. Technically the choir's work was never less than secure and at times their singing rose to the height of real interpretation. Three songs of Vaughan Williams were among the best successes, though the "Wassail Song" could have done with even more gusto. No fewer than seventy MSS. were sent in for the Choir's recent competition, and the winning composition, Mr. Alec Rowley's "A Song of Colours"—a piece of good solid workmanship—was sung at this concert. Several solos were played by Mr. Angus Morrison, a young pianist who is rapidly coming to the front.

THE LONDON TRIO.

At Wigmore Hall the 117th concert of the London Trio took place. And Mr. W. E. Whitehouse's name was absent from the programme. This parting of the ways has come about through the violoncellist's greater devotion to teaching, which leaves him time for little else. Fortunately Mr. L. Lebell has been able to take the vacant place beside Madame Amina Goodwin and Mr. Louis Pecskai. No fear, therefore, need be entertained for the work of this famous institution. The performances on Wednesday of Beethoven's Trio in D major and Dvořák's in B flat were patterns of what they should be, as notable for fine musicianship, and understanding, purposeful playing as any the Trio have given in the past. It was Mr. Pecskai's turn to play solos, and another soloist, Mr. Alexandre Alexandrovitch, sang a number of Russian, English, and French songs in very delightful style.

TWO PIANOS RECITAL.

A recital of music for two pianos was given at Wigmore Hall by Miss Beatrice Snell and Mr. F. W. Holloway. The players were well matched in style and temperament. Both gave the impression of being heart and soul in the music, and their clear-headed, clean-fingered, vigorous playing and lively sense of contrast and climax made their performances of Mozart's Sonata in D major, Grieg's Romance and Variations, and Bax's "Moy Mell" among other modern pieces an unusually stimuating experience. A Chopin group revealed in Miss Snell a delicacy of phrasing and colour and a capacity for poetic feeling.

MISS MAY MUKLE.

There was none of the monotony that so often tries the affections of even the 'cello's warmest admirers about Miss May Mukle's recital at Wigmore Hall. Her programme was well devised to excite and to hold interest, containing as it did two such diverse works as Henry Eccles's Sonata in G minor and Tchaikovsky's Variations. Miss Mukle was as much at home in the ancient as in the modern music. Charm of tone, technical ease and dexterity and refinement of taste combined to make a delight of the Englishman's sonata, and the Russian work, less musically interesting, served to place the performer's executive command of her instrument in a brilliant light. Coming to the short pieces at the end, the audience consumed them with relish—as dessert after the feast. Miss Anne Mukle's pianoforte accompaniments were in perfect sympathy.

LONDON COLLEGE OF MUSIC.

With some half-dozen revivals of different Gilbert and Sullivan operas to its credit, the opera class of the London College of Music was able to tackle the difficulties of "Princess Ida" with confidence of success. From all parts of London people came to the Cripplegate Theatre and by the frequency of encores and other signs of satisfaction one might judge that the journey had been found worth while. Vocally the performance reached a good level, and the careful elocution showed that the importance of getting the words over the footlights had been impressed upon the entire company. The choir sang better than they acted; they were inclined to be rather stiff and self-conscious. But much must be forgiven them whose theatrical nights are all first nights! The principals did very well. There were not the inequalities of merit among them often to be met with in amateur performances. Apart from a tendency to unsteadiness of tone Miss Aileen Kennedy was quite successful as the Princess, singing with confidence and freedom and delivering the famous address to the girl graduates with point and authority. As Ida's afore-time extremely youthful bridegroom, Hilarion, Mr. Ben. Barnes sang with good manly tone, and he was able to command spirited support in the adventure of Castle Adamant from Mr. Ernest Groom and Mr. John Younger in the characters of his friends Cyril and Florian: Mr. William A. Saxby, as Gama, was good in his songs, though less exasperatedly cantankerous in character than some and perhaps not quite as amusing, and Miss Gertrude Broadbridge, vigorous in argument and vocally efficient, was a capital Lady Blanche. Miss Mary Lawrence and Miss Queenie Kitto made good use of their opportunities as Psyche and Melissa, and Messrs. Bertram Evans, Edward G. Grice, and Archie Peters sang their trios bravely and duly emphasised the "frightfulness" of Gama's warrior sons. Mr. Bertram Greaves, the producer and stage manager, is to be congratulated on the smoothness with which the opera was carried through. There was room for improvement in the orchestra's playing. The conductor, Mr. W. F. Rouse, had his work cut out to keep the accompaniments "in step."

VOCAL AND SONATA RECITAL.

A recital of songs and 'cello and piano sonatas was given at Æolian Hall by Miss Muriel Lawrence Kellie, Miss Agnes Mill, and Mr. David Sisserman. There was much that was pleasing in Miss Kellie's singing. Her clear tones have a genuinely expressive quality—when she does not ask too much of them: and she is able to impart a good deal of character and point to songs of a certain type. The simpler ones on her list, those by Cyril Scott, Di Veroli, and Lawrence Kellie, were the most successful. Debussy's "Air de Lia" found out weaknesses of phrasing and the want of sustained impulse.

Mr. Sisserman and Miss Mill were heard in Beethoven's Sonata in F major (Op. 5 No. 1) and Grieg's in A minor. Both players produced an appealing beauty of tone which suited well with the character of the music. In another respect, however, they were hardly ideal partners, for the pianist was far too diffident in asserting her equality.

PHILHARMONIC SOCIETY.

Gluck's "Iphigenia in Aulis" overture and Mozart's Violin Concerto in E flat apart, the Philharmonic Society's programme at Queen's Hall on Thursday roamed over modern fields. It began with Elgar's Funeral March from "Grania and Diarmid," and ended with the Second Symphony of Borodine, and further contained for the orchestra De Falla's suite, "El Amor Brujo," for the soloist, Mr. Thibaud, Saint-Saëns' "Havanaise." The conductor was Dr. Malcolm Sargent, who has been often in the public eye in London of late, though in districts a little removed from the musical centre of things. Scope for novel or daring exploits the programme could not be said to give, but it served to show Dr. Sargent's sound musicianship and the alertness and flexibility of his style. He exerted authority, and the band obviously gave him all that he asked for. There was richness and contrast in the colouring of the symphony, and fine glow and verve in the Spanish music. Gluck's overture—with Wagner's ending—and the accompaniments were played with the same happy understanding between players and conductor. Mr. Thibaud's finely-polished playing was heard at its best in the Mozart work.

QUEEN'S HALL MEMORIAL CONCERT.

On Wednesday, Sir Henry Wood and the New Queen's Hall Orchestra gave, at a concert in memory of Queen Alexandra, the same programme which they played fifteen years ago, after the death of King Edward. The performance of Tchaikovsky's "Pathetic" Symphony was as fine as any the conductor and his band have ever given. Other orchestral items were Chopin's Funeral March, in Sir Henry Wood's own version, Mozart's Masonic Funeral Music, and Wagner's "Travermarsch," from "Götterdämmerung." The singer, in Sullivan's "God shall wipe away all tears," was Miss Margaret Balfour.

NEW PUBLICATIONS.

Ascherberg, Hopwood & Crew, Ltd.

This firm publish an Oriental suite (2/6) by Archibald Joyce, the composer of the world-famous waltzes, "The Passing" and the "Re-incarnation of Salome." "Caravan" is a vivid musical impression of a desert caravan's adventures. It is in three movements—"A Desert Camp," "The Brigands' Attack" and "On the March." The subjects offer scope for picturesque contrasts, of which the composer has taken full advantage.

Baritones will rejoice in Reginald Hargreaves' song of the West Country, "Cakes and Good Ale" (2/-). Many leading vocalists have already taken it up, Harry Welchman among them. The robust tune goes with a fine swing. Cuthbert Osmond's setting of Shakespeare's lyric "It was a Lordling's Daughter" (2/-) is notable for its considerable freshness of spirit and a welcome freedom from stiffened formality of any sort. It is a charming song, especially to be recommended to tenors. "I want to dance" (2/-) is, of course, the song fox-trot with words by Percy Greenbank and music by Ivy St. Helier which Phyllis Dare sang in "The Street Singer." Ascherberg's say that it is one of the best of their present season's successes among dance "hits."

A strong lyric and a broad-sweeping,

(*Continued at foot of next column*).

ROMANCE OF FIDDLE DEALING.

Historic Violins.*

This will be found a fascinating book by many people. Not alone for the fiddler is there magic in the names of Stradivarius, Amati, and Guarnerius; though for the layman and the ordinary dealer £ s. d. no doubt accounts for a good part of the spell. Laurie was a dealer, and we may take his word for it, a keen-sighted dealer. But he was more: he was a lover. As witness there is the story of his three years' ardent wooing of the owner of a "Strad."—and through him of the Strad, itself—which ended, inevitably, in the instrument's being delivered over into his possession. And he makes even those of us who have never spent five minutes' thought about violins, old or new, apart from the people who play them for us and the music they play, feel something of the romance and the glamour attaching to an authentic production of the golden age of fiddle-making. He lingers over the various points of beauty—the quality of the wood, the richness of the figuring, the depth and brilliance of the varnish, the cut and placing of the "f's," the arch of the back and table, and his descriptions have the character of a rhapsody. We well believe him when he tells us that he kept many an instrument out of the market in order to indulge his pleasure in looking at it, and discussing his treasures with sympathetic souls. It is true that he adds: "I never feared the risk of losing its sale by thus doing, knowing as I did from experience that the time and the man would always come."

David Laurie, who died in 1897, was born on a farm in Kinrosshire, where hard work and plenty of it was the rule. But for recreation there was dancing of reels and strathspeys and singing in the evening to the sound of the fiddle played by amateurs—ploughmen or farmers' sons of the neighbourhood. At nine years Laurie got his first fiddle and learnt as well as he could to play on it. His course was marked out then, though he did not know that, for later on he tried an oil business in Glasgow. But oil was not in his blood, and fiddles were. (His father had played for the love of it). Sooner or later he was bound to turn in earnest either to fiddling or fiddle dealing, and the fact that he had to earn a living must have helped him to decide. Besides, he found in cultivating his hobby that he had the judge's instinct without which all the knowledge acquired by study and experience will not carry a man far. Laurie lost no opportunity of getting knowledge as well, and so much respected was his judgment in time to come that his opinion was sought by experts all over the world. More than once he was able to put right such famous dealers and makers as the Vuillaume brothers of Paris and Brussels.

No doubt in his dealings Laurie had both ups and downs, but of the downs he does not say much. His triumphs make interesting reading enough. In search of his treasures he scoured Europe, and once travelled as far afield as St. Petersburg to buy up a collection which included three Strad. 'cellos. One of these, dated 1708, he later sold to Carrodus.

At one time Laurie had in his possession both the "Alard" Strad. and the "King" Joseph Guarnerius.

The "Ernst" Strad. owes the re-establishment of its reputation to Mr. Laurie's faith in it. Ernst himself before his death had blamed the fiddle for its poor tone, and the bad name clung to it. In buying the instrument from Ernst's widow at her figure—a stiff one—Laurie acted against the advice of Vuillaume. He, however, was convinced that not to the fiddle but to the violinist's failing health was due the apparent loss of tone quality. But when he tried later to sell it he saw to what an extent its late owner's disparagement had been credited by players as well as dealers. Lady Halle, to whom he offered it at first, thought it hardly worth her while to look at it. In the end she was glad to buy it at £500, and, as everybody knows she played on it for many years.

Laurie knew nearly all the great violinists of his day, and he has much to say of their playing and the instruments they used.

The book is illustrated by photos of Strads, and other famous violins, giving different views, and at the end is a table of the prices which Laurie got for the Italian instruments he sold between 1876 and 1890, amounting to £10,327.

*"The Reminiscences of a Fiddle Dealer," by David Laurie. (T. Werner Laurie, 7/6).

(*Continued from preceding column*).

stirring melody distinguish Kay Foster and D. J. Evans' "The Deep Sea Roads" (2/-). This is essentially a song for baritones and basses.

Additional interest attaches to Peggy Spencer Palmer's "Burlesque" for pianoforte (2/-) from the fact that the piece was awarded first prize in its class at last year's Wimbledon Musical Festival. It is very bright and jolly and refreshingly humorous and so should find a welcome among pianists.

A second song fox-trot in the parcel is the ingenious and fascinating "Be careful what you do" (2/-) which Dorothy Dickson sings in Charlot's Revue at the Prince of Wales. The composer is Geoffrey Gwyther, whose popularity as a dance-writer extends from the old world to the new. He is, it appears, much sought after in America. Everybody remembers A. Emmett Adams' song "The Bells of St. Mary" and its fine tune. It is now, in an adaptation by Billy Mayerl, pianist of the Savoy Orpheans, published as a song fox-trot (2/-), and is in for a new lease of life.

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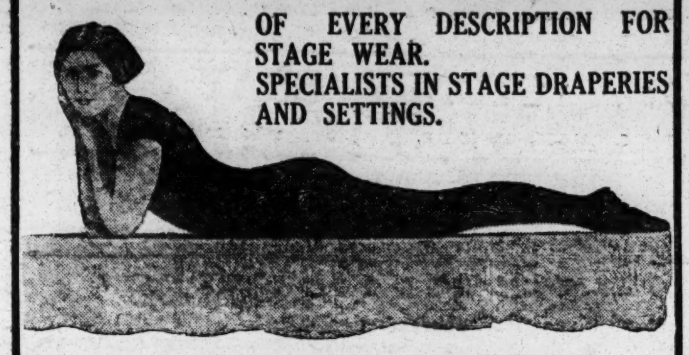

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WEDNESDAY, DECEMBER 9, 1925.

PROHIBITION and the PROVINCES.

AFTER fifteen long years justice has been rendered to the variety theatres of London, and seventeen halls who were penalised in regard to the sale of liquor have had the ban removed.

Commonsense Versus Fanaticism.

The result of last week's decision of the London County Council has been a triumph of common sense over fanaticism, but that it has taken so long to achieve does much to strengthen the conviction so often expressed that amelioration of the law in this country rivals the snail in its movements. The discussion at last week's meeting was a long and strenuous one, but the "Pussyfoots" were eventually defeated by the substantial majority of 75 votes to 52.

The reform has not been progressive, for throughout the period above mentioned the opposition showed no sign of yielding. For years the London Hippodrome endeavoured to secure permission to sell intoxicants, but the request was invariably turned down, sometimes by the narrow majority of one vote, until in disgust the management decided to run the house under the Lord Chamberlain's licence, and when a programme of varieties was presented they were connected by dialogue so as to keep within the Lord Chamberlain's regulations. The Hippodrome was not included in last week's applications, and Mr. Gillespie assumes that the permit will extend to that house. We imagine, however, that it will be necessary to have the restriction officially taken off, but the attractiveness of "Mercenary Mary," will probably remove any cause for anxiety on that score until the next licensing sessions come round.

There is no necessity for the halls from which the ban has been removed to make special applications to licensing justices for permission to sell intoxicants, provided they have the double license, the dramatic side of which enables them to sell. All that is needed is to make application for a license to the Excise Department, and, of course, to have the bars in readiness for dispensing the liquid refreshment.

What London does to-day the country will do to-morrow is a favourite aphorism of the Cockney, or vice-versa according to the county with which the individual claims kinship, and it is hoped and expected that the towns will soon be relieved of the restrictions under which they have suffered equally with the Camberwell Palace and other suburban halls which figured in last week's applications. No one wants to go back to the old days of waiters going in and out among the seats calling "Orders, gents.!" Indeed, we know of cases in which members of the audience have resented people bringing their glasses of beer from the bar to their seats, a circumstance unknown, of course, to the management. But now that the metropolitan governing body has seen the error of its ways, it is only logical that the provinces should set about putting their houses in order. A recent example is that of the new Liverpool Empire where an unrestricted license was obtained at the opening last March. There are a number of districts, particularly in South Wales, where the absurd embargo still lingers, and an agitation should be at once begun, even to the extent of advising patrons to make it a condition of their votes, that the restrictions should be removed. The situation is exactly the same in the provinces as in London; it is only a question of the prohibition party being more obstinate than in others, and a united effort to induce the public to insist on fair play should result in a victory similar to that won in the metropolis.

The Position in The Provinces.

The thanks of all interested in the variety business are due to the members of the L.C.C. who stood so loyally to their word. The comparatively large majority with which the concession was gained shows that they were determined no longer to allow property administered enterprises to suffer under a handicap from which their rivals were free. It should be incumbent upon provincial bodies to reject the blandishments of United Temperance Councils, Bands of Hope and other total abstinence bodies, and allow the humbler Englishman to enjoy, in the halls of smoke and song, the privileges that are not denied to those on whom the riches of the world have been more liberally bestowed.

THE ART OF SILENCE IN ACTING.

How Ridiculous Gestures and Twists of the Mouth Make for Success.

BY HAL SHERMAN.

It must be astonishing to those not immediately associated with the stage to see an artist do his acting in silence—that is to say by gesture.

First of all people must understand what the theme of the artist's work is. It is only a question of exaggerating some of the natural gestures that people make in ordinary conversation.

My original idea in doing my "stunt" is to show people how ridiculous some gestures really are when done in front of an audience. For instance, if they were standing in front of a mirror behind a partition and could see an artist moving his hands and arms but could not distinguish what he was singing or what he was saying they might come to the conclusion that the artist's gestures looked ridiculous.

"Sure Fire, but—"

Words themselves may not be as funny as a look, a twist of the lips or a gesture if it seems out of the ordinary. A lot of comedians have wonderful material which is "Sure fire," but if they lack the proper gesture, the proper means of carrying the song, they sometimes find it difficult to put it over.

Sometimes a most commonplace remark with a lift of the eye-brows, a wink, or a twitch of the lips will get a tremendous laugh where a line itself without these gestures would not mean anything at all.

Glances Convey Meanings.

I suppose there is big scope in pantomimic work, because, after all, gestures and glances and little smirks will convey meanings in almost any country when one cannot even speak the language.

The less one understands what a person is saying the funnier the gesture looks. For example, if a Turk, who had never been outside his own country, suddenly found himself in Piccadilly and tried to explain by sign or gesture to an Englishman where he wanted to go or what he wanted to do, people would gather around him and laugh at the situation. His gestures would be comic, and their humour would strike the passer-by.

This is really the secret of the "movies"; and if they can be done on the screen, these moves and gestures can be reproduced on the stage: in fact they are reproduced.

An Amusing Incident.

The most amusing incident happened to me at a certain music hall which shall be nameless. To satisfy the conductor of the orchestra just how I was going to do my first number, I told him to play two introductions and then play over "ad libs" until I started my first gesture with my hand (my act to be done in silence).

The conductor played the two introductions all right and the first few "ad libs," but he did not appear to notice my first gesture, for he kept on playing one "ad lib" after the other. And I kept making my original gesture but to no purpose until about thirty seconds had elapsed. These thirty seconds seemed to me more like five or ten minutes in such a situation. Even the audience sensed that something had gone wrong. Finally, not being able to stand the strain any longer, I looked down at the conductor and said aloud, enough for everybody to hear, "Go ahead and play." And he played. That time my performance was not "silent."

Lost Courage.

Of course, I have not always done my silent dancing act. It is a couple of years ago since I did any singing and I have now lost my courage in this respect. It is not that I cannot do it, but when I pick out a number, it does not seem good enough for me.

I originally did my act as an experiment with the explanation that instead of doing a song, I wanted to show how ridiculous gestures were without the aid of the words of a song. It went over so well that I eventually left out the explanation, and soon the people began to grasp the situation at once.

After all, it was something new, and it is something new that variety wants if it is to hold its own.

HAL SHERMAN.

(FROM "THE ERA" SPECIAL CORRESPONDENT).

NEW YORK, Nov. 21.—Laurette Taylor is appearing at the Plymouth Theatre in a three-act comedy by Phillip Barry entitled "In A Garden." One of the things the play is supposed to prove is that "romantic episodes will not bear repetition." The story concerns an experiment made by Adrian Terry, a dramatist, who, having applied his knowledge of life to his plays attempts to apply his knowledge of plays to life. So he throws his wife and her former lover together in the hope that romance will be killed by reality. The romance in question is the memory of a kiss that Lissa Terry was given some years ago in a beautiful garden, and it is the giver of the kiss who comes visiting. Although Lissa's analytical husband has sworn never to write another play, but to begin to live life instead of acting it, he cannot let this opportunity pass. He reproduces in his library the garden of romance, the flowers, the statuary, even the moonlight. Under the spell of the artificial garden Lissa looks back and decides that the only real moment in her life was the perfumed romance with her first lover, fleeting but memorable. But her husband the dramatist, his secretary, and a visiting novelist analyse this episode for its literary qualities—its form, taste, style and motivation, until Lissa finds herself in a bewildered frame of mind. The butt of her husband's experimenting, she no longer knows where life ends and playwriting begins, and in the emotional crisis that follows Lissa dismisses her lover, bids her husband good-bye, and goes sorrowfully, independently, away. Laurette Taylor, always interesting and delightful in any part she plays, has a rôle that fits her well, and her impersonation of Lissa Terry has won unanimous praise. Other characters in the play are well represented by Frank Conroy, Ferdinand Gottschalk, Marie Bruce and Louis Calhern.

"The Joker."

At Maxine Elliott's Theatre this four-act play by Arthur Goodrich and W. F. Payson is the reigning attraction. It tells the story of a man who saves his own reputation and his wife's love by pretending to be murdered. He is accused of stealing a large amount and a man who poses as his best friend offers to make good the loss if the matter is hushed up. As the play unfolds, however, it develops that the supposed friend is in love with the other man's wife and has caused him to be accused of theft in order to disgrace him in his wife's eyes. By the simple expedient of appearing to be shot from behind a curtain he shocks the villain into confessing that it was he who did the stealing.

"Twelve Miles Out."

This three-act play by William Anthony McGuire now running at the Playhouse is described as a romantic melodrama. The bootlegger has figured in many a play, but Mr. McGuire has dramatised the entire Prohibition outfit, including the rum-runner, the "hi-jacker" and the revenue service. The home of the Burtons on Long Island is invaded by a rum-runner, who plans to hide a cargo of liquor there. But old "Hi-jack" McCue, as fierce a man as ever sailed the sea, spoils his plan by kidnapping everybody, including Burton's good looking wife, and taking them on board his schooner. The "hi-jacker" and the rum-runner fight in the dark over the wife, who has revolted against her husband's treatment of her, a lantern being extinguished by a stool thrown across the cabin. Another lively scene represents a chase by a revenue cutter. The action of the play is realistic and exciting, and the settings are exceptionally good.

"Solid Ivory."

The stage of the Central Theatre is transformed into a baseball field for the presentation of this three-act comedy of the "great American game" by Theodore Westman, Jr., and everything is done to create a baseball atmosphere on the stage and in the auditorium. The story of the play is chiefly about Jimmy Buck, the star pitcher of the Hyenas, who had a "solid ivory" head and not only lost an important game but became infatuated with a red-headed vamp. He is saved, however, by a young lady who was "born in a ball park and teethed on a baseball."

The Actors' Equity Association's ball at the Hotel Astor last Saturday night was attended by two thousand members of the theatrical profession. Harry Welchman, Marguerite Namara and Al Jolson were among those who were "featured" in the programme. The receipts were close upon $30,000.

Horace B. Liveright says that he was prompted to produce "Hamlet" in modern costumes and settings by the success of a similar production in London. His presentation of Shakespeare's tragedy in this form is not to be regarded as a "stunt" offering but as an attempt to take "Hamlet" out of the list of costume plays and allow it to be judged according to present-day values. Basil Sidney, who impersonates the Melancholy Dane, told an interviewer that there seemed to be something in the decorative quality of the garments in which Shakespeare is usually played that leads the actors into what might be called decorative acting and a sort of expansive delivery of the lines. In the raiment of 1925, however, Mr. Sidney holds that the actors do not feel the influence of a masquerade attire and a mutual understanding is established.

SAVAGE CLUB ANNUAL DINNER.

Sir John Martin Harvey was to have proposed the toast of the Savage Club at the annual dinner at the Hotel Victoria on Saturday last. The chairman, Mr. Norman O'Neill, announced that owing to a severe chill and in view of the fact that he was sailing for America in a few days, the famous actor-manager was unable to be present. M. Gemier, the manager and producer at The Odeon, had consented to take Sir John's place. M. Gemier, who spoke in French, mentioned the thrill he always had on arriving in England, and said that he had come over this time to make another appeal to British generosity. Sir Gilbert Murray had stated that the future of the League of Nations depended partly on the international accord between artistes and the exchange of ideas between the nations. The French theatre artistes were asking their comrades of the English theatre to collaborate with them and bring about a universal society on the same lines as the League of Nations.

The great French actor's presence at the dinner was a happy coincidence, for earlier in the evening Sir Arthur Conan Doyle had spoken and referred to the fact that M. Gemier had created the character of Sherlock Holmes in France. Sir Arthur told an amusing story of Charles Chaplin. The famous film actor years ago played a small part in one of his plays, and received a weekly salary of £2. He had once suggested by way of a joke that he and Sir Arthur should agree to pool and share their incomes for the rest of their lives. He regretted now that he had not accepted the offer.

Mr. Norman O'Neill made the interesting announcement during the evening that the Club premises were safe from demolition for the next few years.

A delightful musical programme was provided, in which Mr. Hugh E. Wright, Mr. Morris Harvey, Mr. Norman Williams, Mr. Tom Clare and Mr. Dennis Drew took part, with Mr. "Joe" Batten in fine form at the piano. That famous Bohemian, Mr. E. J. Odell, also gave a vigorous and loudly applauded rendering of "Harvest Home."

BIRTHDAYS OF THE WEEK.

MANY HAPPY RETURNS TO

Edith Craig—Wednesday, Dec. 9.
Lily Burnard—Wednesday, Dec. 9.
Renée Mayer—Wednesday, Dec. 9.
Decima Moore—Friday, Dec. 11.
Doris Keane—Saturday, Dec. 12.
Harry Gold—Sunday, Dec. 13.
H. M. Hemsley—Monday, Dec. 14.
Fay Davis—Tuesday, Dec. 15.
Margaret Bannerman—Tuesday, Dec. 15.
Jen Latona—Tuesday, Dec. 15.
F. Whitman, Tuesday, Dec. 15.

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Dec. 7, HIPPO., BRIGHTON.
Panto., LYCEUM THEATRE, LONDON.

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GEORGE MOZART
Dec. 7, EMPIRE, KILBURN. Panto., The Palladium.
Coms.: Harry Day, Esq.

FRANK E. FRANKS
Panto., "Red Riding Hood,"
HIPPO., NEWCASTLE-ON-TYNE.

SYD. WALKER
COMEDIAN, "STOP PRESS."
Dec. 7, EMPIRE, NEWCASTLE.
Direction, ERNEST EDELSTEN.

CHESTER FIELD
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Principal Comedian in A. De Courville's Production ON TOUR.
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NOR KIDDIE
"LOVE, LIFE, AND LAUGHTER."
Dec. 7, HIPPO., BIRMINGHAM.
Flat 8, 16, Little James St.

MONA MAGNET
"RAT-A-TAT"
Dec. 7, PALACE, CHELSEA.
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Principal Comedian,
Wheeler and Mason's "OUR CABARET"
Dec. 7, EMPIRE, WOOD GREEN.
Dec. 14, KING'S, SOUTHSEA.
Sole Rep.—WORLAND S. WHEELER.

HARRY GUNN
Assisted by MARJORIE FITZALLEN
Panto, "Humpty Dumpty," GAIETY THEATRE, DUBLIN.
Agent, FRED FRANCIS.

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Panto., THE PALLADIUM.
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SAMMY SHIELDS
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DORIS ASHTON

My sincere thanks to those kind souls who wired me at the Manchester Palace last week. Just a brief vacation now and resuming with "The Jazz Mistress" on Dec. 28, at the GRAND, BIRMINGHAM.

Brixton 2747.

BILLY CARYLL

In Harry Slingsby's "ZIP"
Dec. 7, EMPIRE, CHISWICK. Dec. 14th, THE EMPIRE, CROYDON.
Many thanks for West End Offers, but am quite happy and satisfied.

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Playing Lead in "ZIP"
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I'm happy and satisfied, too!

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Stand by, MANSFIELD, and UNCLE JACK will show you the New Year.

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Dec. 7, NEW THEATRE, OXFORD.
Direction—HARRY BALDRICK. Regent 4939.

IN ACTIVE PREPARATION

THE ERA PANTOMIME NUMBER 1925—26

THE PICK OF THE BUNCH AS USUAL
Advertisement Rates and Specimen Page on Application.

ON THE ROAD.

(Continued from page 15).

PLEDGES.—Dec. 7, Palace, Newcastle.
POSH.—Dec. 7, Empire, Middlesbrough.
P'S AND Q'S.—Dec. 7, Hippo., Willesden; 14, Hippo., Brighton.
PUNCH AND JUDY SHOW.—Dec. 7, Empire, Edinburgh; 14, Empire, Glasgow.
REAL STUFF.—Dec. 7, Rotunda, Liverpool; 14, Grand, Doncaster.
RECORDS.—Dec. 7, Empire, Stratford; 14, Empire, New Cross.
RED HOT.—Dec. 7, Grand, Brighton; 14, T.R., Bury.
REVELATIONS. — Dec. 7, Empire, Bristol; 14, Grand, Plymouth.
ROUND THE TOWN.—Dec. 14, Empire, York.
RUNNING RIOT.—Dec. 7, Hippo., Leeds; 14, Hippo., Liverpool.
PUNCH BOWL, THE.—Dec. 7, Wimbledon.
PUZZLES OF 1925.—Dec. 7, Pavilion, Glasgow.
SACKED AGAIN.—Dec. 7, Hippo., Aston.
SAMMY IN CORSICA.—Dec. 7, Palace, Walthamstow.
SAUCY SUE.—Dec. 7, Hippo., Sheffield.
SAY WHEN.—Dec. 7, Palace, Burnley; 14, Hippo., Keighley.
SCANDALS OF 1925.—Dec. 7, Empire, Islington; 14, Hippo., Ilford.
SCENES AND SCREAMS. — Dec. 7, Hippo., Keighley.
SCOTCH BROTH.—Dec. 7, Palace, Salford; 14, T.R., Bury.
SCOTCH FOLLIES.—Dec. 7, Grand, Stockton-on-Tees; 14, Palace, Newcastle.
SCOTCH MENU.—Dec. 7, Empire, W. Bromwich.
SCOTCH (K) NIGHTS.—Dec. 7, Victoria, Dundee.
SERGEANT PERCY.—Dec. 7, Borough, Wallsend.
SERVED HOT.—Dec. 7, Palace, Attercliffe.
SHAVINGS.—Dec. 7, Queen's, Poplar; 14, Bedford, Camden Town.
SHEPHARD'S PIE.—Dec. 7, Empire, Finsbury Park; 14, King's, Southsea.
SIGN ON.—Dec. 7, Grand, Clapham; 14, Olympia, Shoreditch.
SNACKS.—Dec. 7, Hippo., Ipswich; 14, Hippo., Southend.
SNATCHES.—Dec. 7, Palace, Warrington.
SOME SHOW.—Dec. 7, Tivoli, Aberdeen.
SOMETHING NEW.—Dec. 7, T.R., Sunderland; 14, Empire, Gateshead.
SOUVENIRS OF 1925.—Dec. 7, New, Crewe; 14, Hippo., Wolverhampton.
SPARE PARTS.—Dec. 7, Royal, Barnsley.
SPASMS.—Dec. 7, Palace, Maidstone; 14, T.R., Worcester.
SPEED.—Dec. 7, Palace, Reading.
STAGE STRUCK.—Dec. 7, Empire, South Shields.
STOP PRESS.—Dec. 7, Hippo., Newcastle.
STEPPING STONES.—Dec. 7, Royal, Wolverhampton.
TEN TO ONE ON.—Dec. 7, Grand, Mansfield.
THERE YOU ARE THEN!—Dec. 7, Hippo., Coventry.
THIS WAY, PLEASE.—Dec. 7, T. R., Stratford, E.; 14, Tivoli, Barrow-in-Furness.
TIDDLY-WINKS. — Dec. 7, Palace, Southampton.
TONICS.—Dec. 7, Hippo., Great Yarmouth.
TONS OF FUN.—Dec. 7, Tivoli, Hull.
TREASURES.—Dec. 7, Palace, Leicester.
TWINKLES.—Dec. 7, Royal, Smethwick.
VANITY BOX.—Dec. 7, Hippo., Poplar.
VARIATIONS.—Dec. 7, Palace, Halifax.
WAKE UP.—Dec. 7, Empire, York; 14, Palace, Oldham.
WAIT FOR IT.—Dec. 7, Empire, Ardwick Green.
WELL, I NEVER.—Dec. 7, Hippo., Huddersfield.
WHAT'LL I DO?—Dec. 7, Granville, Walham Green.
WHAT A LAD.—Dec. 7, Royal, Macclesfield.
WHAT HO!—Dec. 7, Bedford.
WHIRL OF THE WORLD.—Dec. 7, Empire, Sheffield.
WHIRLWIND OF 1925.—Dec. 7, Prince's, Blackburn.
WHITE HEATHER.—Dec. 7, Royal, Edinburgh.
WORK SHY.—Dec. 7, Hippo., Brighton.
ZIP.—Dec. 7, Empire, Chiswick; 14, Empire, Croydon.
ROYAL ITALIAN CIRCUS.—Dec. 14, Chelsea Palace.

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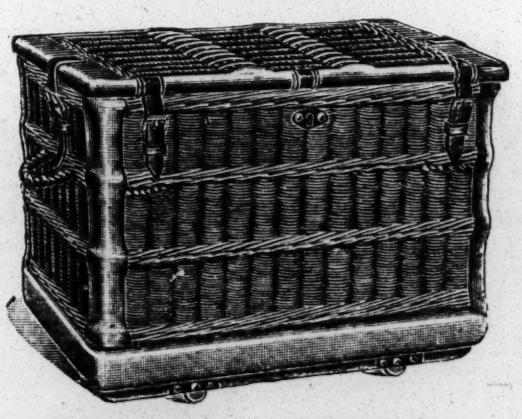

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CALLS FOR DECEMBER 14, 1925.

THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Diaghileff Ballett, Harmony Kings, Dorothy Bennett, Sammy Shields, Madrigal Choir, Clarkson Rose, Du Calion, Les Bastiens, Bouncing Dillons, Bioscope.

STOLL PICTURE THEATRE. (London Opera House), Pictures and Varieties.

THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
Noni & Horace, Fred Keeton, Wilson Hallett, Bioscope.

SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
"Pledges."

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
Harry Herbert, Rich & Galvin, Radiana, A. C. Astor, Harry Claff, Joy-Lites, Bioscope.

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Encore."

EMPIRE THEATRE, CHATHAM
Rehearsal at 2 p.m. for—
"Paris Nights."

PICTURE HOUSE, CHATHAM. Pictures.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"The Nine O'clock Revue."

BEDMINSTER HIPPODROME
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
Tato & May, Vivian Foster, Jack Stocks, The Anserouls, The Dormondes, Dorrie Dene, Bioscope.

FLORAL HALL, LEICESTER. Pictures.

ARDWICK GREEN EMPIRE
Rehearsal at 12.30 p.m. for—
"Attaboy."

MANCHESTER HIPPODROME
Rehearsal at 10 a.m. for—
"The Melody Box."

STOLL PICTURE THEATRE, NEWCASTLE. Pictures.

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Robb Wilton, Talbot O'Farrell, Pharamons, Layton and Johnstone, Plattier Bros., Hylton Band, Wall and Lawson, The Trees, Bioscope.

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Monday, December 14, 1925.

LONDON PAVILION.
C. B. Cochran's Production, "STILL DANCING."

REGENT THEATRE.
Chas. Macdona to present MACDONA PLAYERS in Bernard Shaw Repertory.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Montague Productions, Ltd., to present "RAT-A-TAT."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Variety Company as Booked.

NEW OXFORD THEATRE
Martin Henry presents "ALF'S BUTTON."

NEW SOUTH LONDON.
Rehearsal at 12 noon for—
Re-opening Monday, December 14th.
Ennel Fox, Ltd., to present "NELLY DEAN."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Ernie Lotinga to present "SAMMY IN CORSICA."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Arthur Prince, Billy Bennett, Bryant and Bryant, Adrienne Peel, Haywood and Hay, Zena Carol, The Enzers.

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
John D. Roberton to present "RACK AND RUIN."

WATFORD SUPER CINEMA.
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CHELSEA PALACE.
Rehearsal at 12 noon for—
Douglas Bostock to present "THE ROYAL ITALIAN CIRCUS."

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 14, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 4 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

ACTON GLOBE.—(Reh. 12 Mon.) Mon., Tues., Wed., Mello and Nello, Clarke and Roberts.—(Reh. 12 Thurs.) Thurs., Fri., Sat., Arthur Pond, The Daros.

ASHTON-UNDER-LYNE MAJESTIC PICTURE HOUSE.—(Reh. 12 Mon.) Mon., Tues., Wed., Les Augustines, Hamilton Conrad.—(Reh. 12 Thurs.) Thurs., Fri., Sat., Haig and Escoe, Le Mounier.

EALING BROADWAY PALLADIUM.—(Reh. 12 Mon.) Mon., Tues., Wed., Arthur Pond, The Daros.—(Reh. 12 Thurs.) Thurs., Fri., Sat., Mello and Nello, Clarke and Roberts.

GLOSSOP PALACE.—(Reh. 12 Mon.) Mon., Tues., Wed., Haig and Escoe, Le Mounier.—(Reh. 12 Thurs.) Thurs., Fri., Sat., Les Augustines, Hamilton Conrad.

JERSEY OPERA HOUSE (reh. 1).—Jersey Green Room Club.

SALISBURY PALACE (reh. 1).—"What Ho!"

TOTTENHAM PALACE (reh. 11).—The Cabaret Revuette, "Speed." Cast including Stella Maris, Tim O'Connor, Eve Berson, Griffin Campion, Addison and Metringa, and Cabaret Girls.

WALSALL PICTURE HOUSE.—(Reh. 12 Mon.) Mon., Tues., Wed., Jock McKay, Nell and Braddy Shaw.—(Reh. 1 Thurs.) Thurs., Fri., Sat., Clay Keyes, Butler and Barnes.

WEYMOUTH JUBILEE HALL (reh. 12).—"Follow the Money."

YORK ST. GEORGE'S HALL.—(Reh. 1 Mon.) Mon., Tues., Wed., Clay Keyes, Butler and Barnes.—(Reh. 1 Thurs.) Thurs., Fri., Sat., Jock McKay, Nell and Braddy Shaw.

SIDNEY L. BERNSTEIN CIRCUIT.

WILLESDEN EMPIRE KINEMA (reh. 1).—"Storm."

ENFIELD RIALTO (reh. 1).—Mayfair Four.

SHREWSBURY EMPIRE (reh. 1).—The Birchalls.

EAST HAM EMPIRE KINEMA (reh. 1).—Jackson and Blake, and Neil and Claxton.

WEST HAM EMPIRE KINEMA (reh. 1).—Harry Champion, Four Kemptons, and Hazel Hay.

EDMONTON EMPIRE (reh. 12).—Company as booked.

BOSTOCK TOUR.

NORWICH HIPPODROME (reh. 2).—Alexia Productions present "Stop Here."

NORWICH THEATRE ROYAL.—Henry Baynton and Co.

PAISLEY THEATRE (reh. 12).—Fyfe and Fyfe present The Rothesay Entertainers.

PAISLEY RINK PALACE (reh. 12).—Tate and Holden, Arthur James and Partner.

IPSWICH HIPPODROME (reh. 11.30).—Western Productions present "High Life."

IPSWICH LYCEUM THEATRE.—Company as booked.

HAMILTON HIPPODROME (reh. 1).—Harry Lees presents "Puss in Boots."

BLANTYRE PICTURE HOUSE (reh. 5.30).—Dora and Billie.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—The Broadhead Players present "Cinderella" Pantomime.

MANCHESTER JUNCTION THEATRE.—Paul & Sanders, Pictures and Company as booked.

MANCHESTER METROPOLE THEATRE.—Jazon & Montgomery present "Bluebeard" Pantomime.

MANCHESTER OSBORNE THEATRE.—Latona, Lucan & McShane present "Some Show" Revue.

MANCHESTER KING'S THEATRE.—The Broadhead Players present "Bella Donna."

MANCHESTER QUEEN'S PARK HIPPO.—Donald Keir presents "Up the River" Revue.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

ECCLES CROWN THEATRE.—The Broadhead Players in "Called Back."

PRESTON ROYAL HIPPODROME.—Jazon & Montgomery present "Sinbad the Sailor" Pantomime.

PRESTON PALACE THEATRE.—Picture entertainment.

SALFORD ROYAL HIPPODROME.—Byron and Byron, Willie Gardner, and full Vaudeville Company as booked.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—The Scotia Productions present "Double Scotch" Revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Company as booked, and Pictures.

LIVERPOOL PAVILION THEATRE.—George Sax & H. Beresford present "Wait For It" Revue.

BURY HIPPODROME.—The Broadhead Players present "Dr. Wake's Patient."

MORECAMBE WINTER GARDENS.—Picture entertainment.

NORTHERN THEATRES COMPANY, LIMITED.

BLACKBURN THEATRE ROYAL.—"My Lady Frayle."

HALIFAX THEATRE ROYAL.—Closed for Pantomime Rehearsals.

ROCHDALE THEATRE ROYAL.—Closed for Pantomime Rehearsals.

BURY THEATRE ROYAL.—"Scotch Broth."

DEWSBURY THEATRE ROYAL.—"Lilac Time."

HUDDERSFIELD HIPPODROME.—"Grumbles of 1925."

HALIFAX GRAND THEATRE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

HUDDERSFIELD PICTURE HOUSE.—Pictures.

MACNAGHTEN CIRCUIT.

WARRINGTON.—George Perry presents "Stunts of 1925."

BURNLEY.—William Revill's "London to New York."

SOUTHAMPTON.—R. Kimberley and J. Tullys' "British Made."

CARLISLE.—Arthur Sleep presents "The Night Club."

BRADFORD.—Lew Lake's "Sacked Again."

HUDDERSFIELD.—Cyril Bayliss Prod's "Served Hot."

HALIFAX.—Wilkieross Productions' "Good Old Sergeant."

BLACKBURN.—Stephens and Forster, The Doves, John West, O Wray and Holland, Rene and Assistant, The Elrose Bros., P. T. Selbit presents "Sunita."

LEICESTER.—Company as booked. Rehearsals at all Halls at 12 o'clock.

MOSS EMPIRES, LTD.

LONDON HIPPODROME (rehearsal, 11).—Moss Empires, Ltd. present Messrs. Herbert Clayton and Jack Waller's "Mercenary Mary."

FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Karno presents "On With The Show."

NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Records." Cast includes George Clarke and Kitty Emson.

STRATFORD EMPIRE (rehearsal, 1).—Thea Productions present "Folies Bergere," cast includes Fred Duprez.

VICTORIA PALACE (rehearsal, 11.30).—G. H. Elliott, Tucker, Zellini, Harry Reso, Griffiths Brothers, Dr. Angelo's Tableaux, Lily Eyton, Malcolm Neil, Victoria Girls.

CARDIFF EMPIRE (rehearsal, 1).—John Lester presents "A Jazz Round Up," cast includes Harry and Burton Lester.

SWANSEA EMPIRE (rehearsal, 2).—The Zasmas, Fyne and Hurley, Harry Tate, Hilda Glyder, O-Gorman Brothers, Chas. Ulrick, Billy Riley.

NEWPORT EMPIRE (rehearsal 1).—Cranston and Heath present "Fags."

NOTTINGHAM EMPIRE (rehearsal, 1).—Harry Day presents "Notions."

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Hamilton Deane and Company in "Dracula."

GLASGOW ALHAMBRA (rehearsal, 11).—"Rose Marie."

GLASGOW EMPIRE (rehearsal, 11).—Francis Laider presents "The Punch and Judy Show," cast includes Dorothy Viggers and Tubby Stevens.

BIRMINGHAM EMPIRE (rehearsal, 12.30) (Low Pitch).—B. A. Meyer presents "Cock-A-Doodle-Doo," cast includes Archie Glen and Irene Shamrock.

BIRMINGHAM GRAND (rehearsal, 1) (Low Pitch).—Harry Day presents "Chimes," cast includes Jos. Alexandre.

BIRMINGHAM SUMMERHILL PALACE.—Picture Entertainments.

LIVERPOOL EMPIRE (rehearsal, 1).—Jose Collins, with Nat D. Ayer, Jack Edge, May Henderson, 16 Rodney Hudson Girls, Frederick Sylvester & Co., Van Dock, Harry Moore, J. J. Collins, and John Birmingham and His Band.

LEEDS EMPIRE (rehearsal, 1).—Walter W. Ellis present "A Week End," cast includes Fred Kitchen and Lily Burns.

HULL PALACE (rehearsal, 1).—Teddy Morris presents "Stage Struck," cast includes Power and Bendon.

SHEFFIELD EMPIRE (rehearsal, 1).—Robert Courtneidge presents "The Arcadians."

BRADFORD ALHAMBRA (rehearsal, 12.15).—Florrie Forde presents "Robinson Crusoe," cast includes Florrie Forde, Lindsay and Allen, Billy Danvers.

EDINBURGH EMPIRE (rehearsal, 12).—"Mottoes," cast includes Sam Mayo.

NEWCASTLE EMPIRE CINEMA.—Picture Entertainments.

NEWCASTLE EMPIRE (rehearsal, 1).—Albert De Courville presents "The Whirl of the World," cast includes Nellie Wallace.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Wheeler and Mason present "Our Cabaret."

SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day's Co. in "Designs," including Bob Stevens and Dolly Elsworthy.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"French Fun."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Headlights," including Kitty Colver and Jimmie Leslie.

GATESHEAD EMPIRE (rehearsal, 1).—"The Dixie Minstrels."

PRESTON EMPIRE (rehearsal, 11).—"The D'Ovly Carte Opera Company."

SALFORD PALACE THEATRE (rehearsal, 11).—"Casey's Circus."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Ivor Novello and Company in "Down Hill."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Albert De Courville presents "Good Evening!" cast includes Chester Field and Lily Long.

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BOSCOMBE HIPPODROME (reh. 1.30).—"The Dole increased."

SOUTHAMPTON HIPPODROME (reh. 12.30).—Follies of the Day.

BRIGHTON HIPPODROME (reh. 12).—"P's and Q's."

PORTSMOUTH HIPPODROME (reh. 12).—"The London Revue."

BIRMINGHAM HIPPODROME (reh. 12).—"Let it Rain."

SOUTHEND HIPPODROME (reh. 12).—"Snacks."

LIVERPOOL HIPPODROME (reh. at 12).—"Running Riot."

WOLVERHAMPTON HIPPODROME (reh. at 12).—"Souvenirs."

LEEDS HIPPODROME (reh. at 12).—"Love, Life and Laughter."

SHEFFIELD HIPPODROME (reh. at 12).—"A Week's Pleasure."

NEWCASTLE HIPPODROME (reh. at 11).—"The Money Makers."

KENNEDY THEATRES.

DUDLEY OPERA HOUSE (reh. 12).—E. W. Palfreyman presents "Drawing the Dole."

WEST BROMWICH EMPIRE (reh. 12.30).—Frank Wesley, "Good Times Coming."

SHOREDITCH "LONDON."—Fred Curran, Dick Tubb, Olson's Sea Lions, Graham Bros., Dorothy Ind, Medatsu Troupe, Five Bombays, Bray and McSweeney.

EXETER HIPPODROME.—Houston Sisters, David Pocle, Dallmer and Eadie, Zio Sisters, Alec Pleon, Les Nicolettos.

PLYMOUTH PALACE.—Cliff Berzac's Circus, Lily Moore and Percy Martin, Fred Maitland and Co., Four Lovick Jewels, Adami and Assistant, Naval Quartette, Miller and Phlora, Billy Moore and Kiddies.

ST. JAMES'S CINEMA.—Leonard and Valerie.

MISCELLANEOUS.

AYR GAIETY THEATRE (reh. 12).—"Chuckles."

PENGE EMPIRE (reh. 12).—"Cheerio," T. Elder Hearn.

ST ALBANS GRAND PALACE (reh. 12).—The Ladringlos, Vesta Lyons and Partner.

POPLAR QUEEN'S (reh. 4).—Revue, "Cranky."

KEIGHLEY HIPPODROME (reh. 12).—"Say When," Revue.

GLASGOW PAVILION.—Harry Norris and Edward Morris present Pantomime, "Mary Had a Little Lamb."

CHESTER ROYALTY (reh. 12).—Harry Kenyon presents—Samson; Bert Lord and Partner; Louie Louise; The Otsu Trio; Torrani; Henry Bekker; and Foster and Ninon.

READING PALACE.—"Uncle Tom's Cabin."

EDINBURGH THEATRE ROYAL (reh. 12).—"Puzzles of 1925."

ABERDEEN TIVOLI THEATRE (reh. 1).—"Coloured Lights," Revue.

GLASGOW METROPOLE THEATRE (reh. 12).—"Babes in the Wood." Panto.

FALKIRK GRAND THEATRE (reh. 12).—Godwin-Hallett Opera Co.

NORTHAMPTON NEW (reh. 12).—"Stop Press."

BILSTON THEATRE ROYAL.—George Crowther's Variety Combination. "Finding Film Stars," George Crowther, Bert Wickham, Ivy Welsh, Casca and Florence, Searles, Three Rozellas.

BATH PALACE.—"Nippy," Revue.

GT. YARMOUTH HIPPODROME.—"Try Again."

WALHAM GREEN GRANVILLE reh. 12).—Revue, "It Pays to Please."

KINGSTON EMPIRE (reh. 12.45).—Messrs. The St. James's Productions present "The Green Goddess."

ALDERSHOT HIPPODROME (reh. 1).—Mr. Fred Karno presents "Follies."

ALDERSHOT THEATRE ROYAL (reh. 12).—Mr. Frank H. Fortescue's Repertory Company.

SWINDON EMPIRE.—"No, No, Nanette."

WINDSOR THEATRE ROYAL.—Closed.

MAIDSTONE PALACE.—"What'll I Do."

DEVONPORT ALHAMBRA.—"Gin and Pep."

ASTON HIPPODROME (reh. 12).—"Twinkles."

COVENTRY HIPPODROME (reh. 1).—"Mr. Tower of London."

BARROW-IN-FURNESS TIVOLI.—Harry Leslie's "Nobodies," and Company as booked.

ARCHIE PITT'S AGENCY,
PRINCE'S CHAMBERS, COVENTRY STREET, W.1.
(Over Prince of Wales Theatre).
General Manager . . . . BERT AZA.
'Phones: Regent 7236, 7237.
Will artists whose acts are suitable for production write, stating full particulars and enclose photograph, which will be filed for future reference.
Also tour list.
NO CALLERS BEFORE 12.

AUSTEL & ARTHUR
The Acrobatic Speciality Entertainers from New Zealand.
THIS WEEK LONDON COLISEUM (Third Turn).
VACANT FOR FIRST-CLASS PRODUCTION OR PANTOMIME TO PLAY PARTS INCLUDING "CAT."
Coms to any First-Class Agent.

ALICE HOLLANDER
In "THE MONEY MAKERS."
Dec. 14, HIPPO., NEWCASTLE.
Dec. 21, HIPPO., BRIGHTON.

CLAY KEYES.
DANCING CLUB JUGGLER.
Last Week VICTORIA PALACE.
This Week, LONDON COLISEUM.
Return to both places within seven weeks.

NAT DAY STILL BOOKING AHEAD.

Nat Day is some hustler. We note that Nora Bancroft has just played her hundredth consecutive week booked by him, and this must be somewhat of a record. He has found another new star act with the "Pedlers" concert party at Margate last season—Edith Revnell and Gracie West—and he tells us that their first vacancy is February, 1928. Their contracts already extend until 1929.
Austel and Arthur.

Austel and Arthur.

Those acrobatic speciality entertainers, Austel and Arthur, are seen to much advantage at the London Coliseum this week, where they are third turn and doing exceedingly well. They are open to consider offers for a first-class production or pantomime to play parts. Arthur is said to be a very fine cat.
Wilkie Bard.

Wilkie Bard.

Returning to the Victoria Palace, this week, Wilkie Bard is presenting his latest scena, "The Park Keeper," which has proved such a popular success in town.

"Good Evening."

At the New Theatre, Oxford, on Monday next, Albert De Courville will present the revue entitled "Good Evening," with Lily Long and Chester Field in the chief rôles. The supporting company includes Marjorie Lotinga, Dewey Gibson, Jack Stanford, Leslie Crowther and Alice Pollard.

Wimbledon Revels.

The management of the Wimbledon Palais de Danse, in conjunction with the B.B.C., are holding a "Radio Revels" night next Tuesday, Dec. 15. John Henry and Blossom, Jack Hylton and his Band, the Radio Radiance Revue (including Eddie Morris, Jas. Wigham, Reg. Sheridan, Maudie Dunham and Iris Whyte) and Maxwell Stewart and his partner are the special attractions. The hall has been wired to receive Continental music.

Dance Bands
Send for
STAMBOUL
Jack Hylton's
Big
Hit

DANCE BANDS
Send for parts of
THE OLD TOP HAT
THAT FATHER WORE

The Big Sensational Hit of This Year's Pantomime.

THIS TIME NEXT YEAR

READ THIS VERSE AND CHORUS: NO MORE NEED BE SAID!!!

First Verse.

Happy times — Happy times
Don't come ev'ry day!
So let's all be happy now,
And smile just while we may,
Troubles come — troubles go,
As we jog along,
So join your hands for old time's sake,
And sing this little song—

Chorus.

Here's to you, here's to me,
THIS TIME NEXT YEAR!
May we be, a happy family.
THIS TIME NEXT YEAR!
Let troubles pass—lift up your glass
To the friends both far and near,
And hope that
We all together still will be
THIS TIME NEXT YEAR.

OUR OTHER BIG CERTAINTIES.

ARE YOU? YES I YAM.
(Also "Dame" Version)
MARY O'BRIEN.
THE OLD TOP HAT
(12 extra *new* verses)
I CAN'T HELP LOVING THAT GIRL.
TOAD IN THE HOLE.
SONG BIRD OF POVERTY ROW.
SALLY HAS JOINED THE RUSSIAN BALLET
STAMBOUL! OH, AUNTIE!
WHEN THE CLOUDS ROLL BY, JENNY.
DON'T I LOOK LIKE HAROLD LLOYD?
WHY DID YOU SING TO ME "WHAT'LL I DO?"
YOU OUGHT TO HEAR WHAT THEY'RE SAYING.

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ON THE ROAD.

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PLAYS.

ADAM AND EVA.—Dec. 7, Artillery, Woolwich.
A LA RUSSE (Mde. Lydia Kyasht).—Dec. 7, O.H., Harrogate; 14, Grand, Derby.
ALF'S BUTTON.—Dec. 7, Royal, Hanley.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ALLADIN (Worth).—Dec. 7, Hippo., Boscombe.
ANNA CHRISTIE.—Dec. 17, Palace, Scunthorpe.
ARCADIANS, THE.—Dec. 7, Hippo, Liverpool; 14, Empire, Sheffield.
ARE YOU A MASON?—Dec. 7, Pleasure Gardens, Folkestone.
BALKAN PRINCESS.—Dec. 7, Hippo., Altrincham.
BAMBOULA.—Dec. 7, Dunfermline; 14, T.R., York.
BAYNTON, HENRY.—Dec. 7, Shakespeare, Liverpool; 14, T.R., Norwich.
BLUEBEARD (Jazon and Montgomery).—Dec. 7, Pavilion, Liverpool.
BRIDE, THE.—Dec. 7, T.R., Huddersfield
BRITISH NATIONAL OPERA.—Dec. 7, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK, REP.—Dec. 7, Hippo., Clay Cross; 14, Exchange, Sleaford.
CAMPBELL, MRS. PATRICK.—Dec. 7, Lyceum, Edinburgh; 14, Lyceum, Sheffield.
CARL ROSA OPERA.—Dec. 7, O.H., Belfast; 14, Court, Liverpool.
CARL ROSA OPERA.—Dec. 7 and 14, Borough, Stratford.
CLOGS TO CLOGS.—Dec. 7, Empire, Preston.
COBRA.—Dec. 7, Hippo., Golders Green; 14, Artillery, Woolwich.
CONLIN, EVELYN, REP. — Pavilion, Northwich.
CREAKING CHAIR.—Dec. 7, Grand, Leeds.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DE GRAY, GEORGE.—Dec. 7, Palace, Chester-le-Street.
DICK WHITTINGTON (Lees).—Dec. 7, Alhambra, Leith.
DOBELL, W. L.—Dec. 7, Athenæum, Enniscorthy; 14, Assembly Hall, Wicklow.
D'OYLY CARTE (NEW) CO.—Dec. 7, Grand, Oldham; 14, Empire, Preston.
D'OYLY CARTE (REP.) CO.—Dec 7 and 14, King's, Dundee.
DUNSTAN, EDWARD.—Dec. 7 and 14, T.R., King's Lynn.
EDUCATING A HUSBAND.—Dec. 7, Hippo., Richmond, Surrey.
FARMER'S WIFE (Birmingham Rep. Co. No. 1).—Dec. 7, New, Cambridge; 14, Repertory, Birmingham.
FOOL, THE.—Dec. 7, Prince's, Bristol.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FORBES-ROBERTSON, FRANK.—Dec. 7, O.H., Middlesbrough; 14, O.H., Southport.
GILL, BASIL.—Dec. 7, Prince's, Bristol.
GIPSY LOVE.—Dec. 7, King's, Hammersmith.
GIRL FOR SALE.—Dec. 7, Devonshire Park, Eastbourne.
GREEN GODDESS.—Dec. 7, Alhambra, Devonport; 14, Empire, Kingston.
GODWIN-HALLETT OPERA.—Dec. 7, O.H., Dundee.
GLAZE, WILL.—Royal, Bilston.
HAMILTON DEANE.—Dec. 7 and 14, T.R., Nottingham.
HAMMERSLEIGH, BERIC.—Dec. 7 and 14, Royal, North Shields.
HARDING, LYN.—Dec. 7, T.R., Portsmouth.
HOUSE OF GLASS.—Dec. 7, T.R., Birmingham.
HOWARD, INEZ, PLAYERS. — Royal, Blyth (season).
HOWARD, LANGLEY.—Col., Radcliffe.
IDLE RICH.—Dec. 7, Palace, Reading; 14, Hippo., Eastbourne.
IRENE.—Dec. 7, Hippo., Gloucester.
ISABEL, EDWARD AND ANNE.—Dec. 7, T. R Guildford; 14, Theatre, Richmond.
IDEAL REP. — Market Hall, Pontardulais.
IT PAYS TO ADVERTISE (WHITE).—Dec. 7, Grand, Derby.
IT PAYS TO ADVERTISE.—Dec. 7, New, Cardiff.
JEANNETTE.—Dec. 7, Victoria, Burnley.
KATJA, THE DANCER.—Dec. 7, Grand, Wolverhampton.
KHAKI.—Dec. 14, Hippo., Willesden.
KING AND DAVIE REP.—Plymouth.
KISSING TIME.—Dec. 7, Chesterfield.
LANG, MATHESON.—Dec. 7, O.H., Manchester; 14, O.H., Leicester.
LAST WALTZ.—Dec. 7, Hippo., Southend.
LILAC TIME.—Dec. 7, Lyceum, Sheffield.
LILAC DOMINO.—Dec. 7, Prince's, Bradford.
LONDON PLAYERS. — O.H., Jersey (season).
MACDONA PLAYERS (Bernard Shaw Rep).—Regent, London (season).
MACKEY CHALMERS.—Dec. 7, Princess's, Glasgow; 14, O.H., Perth.
M.A.D. PRODUCTIONS.—Royal, West Bromwich.
MAID OF THE MOUNTAINS.—Dec. 7, Empire, Kingston.
MAN WITH A LOAD OF MISCHIEF.—Dec. 7, T.R., Brighton; 14, Prince's, Bristol.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MONCKTON AND LEWIS REP.—Pavilion, Chorley.
MONSIEUR BEAUCAIRE.—Dec. 7, T.R., Newcastle; 14, Lyceum, Edinburgh.
NEILSON-TERRY, PHYLLIS.—Dec. 7, O.H., Leicester.
NO, NO, NANETTE (No. 1).—Dec. 7, Empire, Liverpool; 14, Grand, Leeds.
NO, NO, NANETTE.—Dec. 7, New, Brighton.
NO, NO, NANETTE.—Dec. 7, Empire, Liverpool.
NOVELLO, IVOR.—Dec. 7 and 14, Palace, Manchester.
O'MARA OPERA.—Dec. 7 and 14, Alex., Stoke Newington Manchester.
OVER THE HILL.—Dec. 7, Empire, Moorthorpe.
PADDY, THE NEXT BEST THING.—Dec. 7, Winter Gardens, Blackpool.
PEG O' MY HEART.—Dec. 7, Court, Liverpool; 14, P.O.W., Grimsby.
PELICAN, THE (NORTH).—Dec. 7, T.R., York.
PLAYS AND PLAYERS (LEONARD HARRISON).—Royal, Castleford.
PLUS FOURS.—Dec. 7, Hippo., Nuneaton.
POLLYANNA.—Dec. 7, Grand, Hull.
POPPY.—Dec. 7, Grand, Swansea.
PRIMROSE (BLUE).—Dec. 7, Prince's,
PUSS IN BOOTS (Lees).—Dec. 7, Gaiety, Ayr.
RAT, THE.—Dec. 7, Palace, Manchester.
RAVENSCROFT, STANLEY, PRODUCTIONS.—Dec. 7, Royal, Dewsbury.
RAY AND MAYNE.—Grand, Stockton (season).
RAYNOR REP.—Dec. 7 and 14, Grand, Blackpool.
RIGHT AGE TO MARRY.—Dec. 7, T.R., Blackburn.
ROBINSON CRUSOE (Forde).—Dec. 7, Palace, Blackpool.
ROSE MARIE.—Dec. 7, King's, Edinburgh; 14, Alhambra, Glasgow.
SALLY.—Dec. 7, Empress, Brixton.
SAUCY SUE.—Dec. 7, Hippo., Sheffield.
SO THIS IS LONDON.—Dec. 7, Inverness; 14, T.R., Dunfermline.
SPRING CLEANING.—Dec. 7, Worcester.
STEVENS, JENNIE.—Winter Gardens Waterloo.
STORM.—Dec. 7, O.H., Scarborough.
STOP FLIRTING. — Dec. 7, Palace, Southampton.
STREET SINGER.—Dec. 7, Royal, Leeds; 14, Grand, Croydon.
STUART AND DREW REPERTORY PLAYERS.—Grand, West Hartlepool.
SUNSHINE SALLY.—Dec. 7, Exchange, Chichester.
SUN UP.—Dec. 7, Alhambra, Glasgow.
UNDER PROMISE OF MARRIAGE (ASTON PLAYERS).—Dec. 7, T.R., Aston.
UP IN MABEL'S ROOM.—Dec. 7, T.R., Bristol; 14, Palace, Scunthorpe.
VAUGHAN BRACKING. — Playhouse, Oswestry.
VENNER, REP.—O.H., Wakefield.
VICKERS AND MEREDITH.—Queen's, Tamworth.
WEEK END ,A.—Dec. 7, Grand, Falkirk; 14, Empire, Leeds.
WHITE CARGO (NORTH).—Dec. 7, H.M., Walsall.
WHEN KNIGHTS WERE BOLD.—Dec. 7, Empire, Penge.

REVUES.

APPLE SAUCE.—Dec. 7, Empire, Swindon; 14, Hippo., Nottingham.
ARE YOU LISTENING.—Dec. 7, Grand, Plymouth.
ARE YOU WORKING?—Dec. 7, Met., Glasgow.
ATTABOY.—Dec. 7, Newport; 14, Hippo., Manchester; or Ardwick.
BED AND BREAKFAST.—Nov. 30, Bedford, Camden Town.
BROKEN BISCUITS.—Dec. 7, Grand, Doncaster; 14, T.R., Darwen.
BRILLIANTS.—Dec. 7, Palace, Maidstone.
BRITISH MADE.—Dec. 7, Grand, Luton.
BY REQUEST.—Dec. 7, Hippo., Ilford; 14, Palace, Camberwell.
CASEY'S COURT CIRCUS.—Dec. 7, Oldham; 14, Empire, Croydon.
CHEERIO.—Dec. 7, Empire, Edmonton.
CHIMES.—Dec. 7, Empire, Swansea; 14, Empire, Birmingham.
CHUCKLES.—Dec. 7, Hippo., Hamilton.
COCK-A-DOODLE-DOO.—Dec. 7, Palace, Hull.
COLOURED LIGHTS.—Dec. 7, Empire, Gateshead.
CRANKY.—Dec. 7, Met., Manchester.
DESIGNS.—Dec. 7, Empire, Newcastle; 14, Sunderland.
DOLE INCREASED.—Dec. 7, Hippo., Southampton; 14, Hippo., Boscombe
DOUBLE SCOTCH.—Dec. 7, Hippo., Salford; 14, Empire, Aston-under-Lyne.
ENCORE.—Dec. 7, Queen's Park, Manchester; 14, Empire, Wood Green.
FAGS.—Dec. 7, Hippo., Aldershot.
FELLOW WORKERS.—Dec. 7, Jubilee Hall, Weymouth.
FETCH A POLICEMAN.—Dec. 7, Grand Pav., Scarborough.
FLYAWAY PETER.—Dec. 7, Empire, Nottingham; 14, Hippo., Lewisham.
FOLLIES OF THE DAY.—Dec. 7, Palace, Bath; 14, Hippo., Southampton.
FOLLOW THE MONEY.—Dec. 7, Palace, Salisbury.
FORMBY SEEING LIFE.—Dec. 7, Empire, Sunderland.
FRENCH FUN.—Dec. 7, Empire, W. Hartlepool.
FUN ON AN OCEAN LINER.—Dec. 7, Castleford; 14, Palace, Clydebank.
GLOBE TROT.—Dec. 7, Hippo., Eastbourne.
GOLDEN WEST.—Dec. 7, Camberwell; 14, Empire, Kilburn.
GOOD OLD SERGEANT.—Dec. 7, Palace, Blackburn.
GOOD TIMES COMING.—Dec. 7, Palace, Rawtenstall.
GREAT SCOTT.—Dec. 7, Abertillery.
GRUMBLES.—Dec. 7, Palace, Carlisle; 14, Hippo., Huddersfield.
HAPPY DAYS.—Dec. 7, O.H., Londonderry.
HEADLIGHTS.—Dec. 7, Grand, Birmingham; 14, Empire, Hartlepool.
HELTER SKELTER.—Dec. 7, Grand, Hanley.
HIGH LIFE.—Dec. 7, Hippo., Norwich.
HOUSE HUNTING.—Dec. 7, Osborne, Manchester.
INCOME-TAX MAN, THE.—Dec. 7, Alex., Hull.
JAZZLAND.—Dec. 7, Hippo., Preston; 14, Grand, Bolton.
JAZZ ROUND UP.—Dec. 14, Empire, Cardiff.
JOG-TROT.—Dec. 7, Palace, Bradford.
LAUGHIN' THRO'.—Dec. 7, Pavilion, Clydebank.
LAUGHS FOR SALE.—Dec. 7, Olympia, Coalville.
LET IT RAIN.—Dec. 7, Hippo., Wolverhampton; 14, Hippo., Birmingham.
LONDON CALLING.—Dec. 14, T.R., Guildford.
LONDON NIGHTS.—Dec. 7, Royal, Pontypool.
LONDON REVUE.—Dec. 7, Hippo., Boscombe; 14, Hippo., Portsmouth.
LOVE, LIGHT & LAUGHTER.—Dec. 7, Hippo., Birmingham; Dec. 14, Hippo., Leeds.
MAKING MONEY.—Dec. 7, Royal, Windsor.
MARGUERITE.—Dec. 7, O.H., Dudley.
MELODY BOX.—Dec. 7, Alhambra, Bradford.
MERRY AND BRIGHT.—Dec. 7, T.R., Hebburn; 14, Hippo., Nuneaton.
MONEY-MAKERS.—Dec. 7, Hippo., Newcastle.
MOTTOES.—Dec. 7, Empire, Leeds.
MR. TICKLE, M.P.—Dec. 7, Hammersmith.
MR. TOWER.—Dec. 7, T.R., Bury.
NELLY DEAN.—Dec. 7, Huddersfield; 14, South London.
NEW SPLINTERS.—Dec. 7, Lewisham; 14, Palace, Hammersmith.
NIGHT-LIGHTS. — Dec. 14, Empire, Islington.
NIGHT LIGHTS.—Dec. 7, Empire, Chatham.
NINE O'CLOCK REVUE.—Dec. 7, Empire, Hackney; 14, Hippo., Bristol.
NIPS.—Dec. 7, Empire, Harrogate; 14, T.R., Leamington Spa.
NOTIONS.—Dec. 14, Empire, Nottingham.
ONE MOMENT, PLEASE.—Dec. 7, Palace, Watford.
ON THE DOLE.—Dec. 7, Empire, Croydon; 14, Hippo., Poplar.
ON THE PANEL.—Dec. 7, Palace, Oldham; 14, Hippo., Derby.
ON WITH THE SHOW.—Dec. 7, Empire, New Cross.
ON VELVET.—Dec. 7, Palace, Scunthorpe.
OUR CABARET.—Dec. 7, Empire, Wood Green.
PARIS NIGHTS.—Dec. 7, Olympia, Shoreditch.

(Continued on page 13.)

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"I'LL SWEAR UPON THAT BOTTLE."
—Tempest, Act II., Scene ii

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—Henry VI., Act II., Scene iii.

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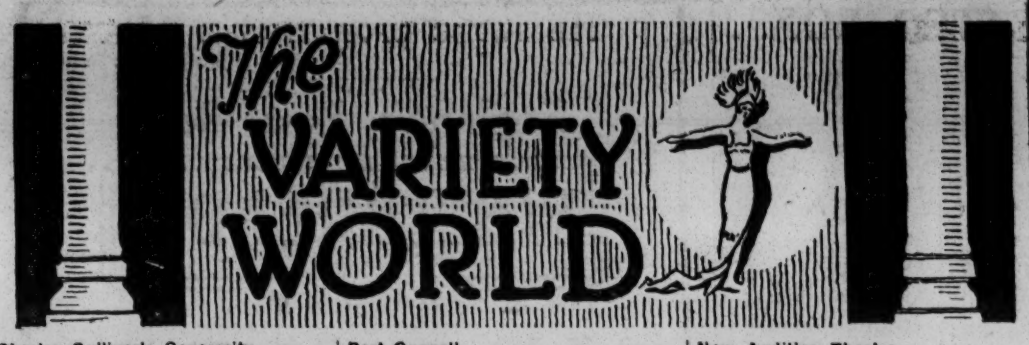

Charles Gulliver's Generosity.

At the Royal Albert Hall, on Dec. 24, Mr. Charles Gulliver will again play the rôle of Santa Claus, for on that occasion he will be host to no fewer than 3,000 children. Further large parties of children will be entertained at all the halls on the circuit, including those in the provinces. At the Holborn Empire, 2,000 youngsters are to have a party on Dec. 27, and thanks to the energies of Mr. Bertie Adams, the manager, and his trusty lieutenant, Mr. Tommy FitzGibbon, who are ably supported by all the members of the staff, arrangements are well ahead, and the kiddies can look forward to a Right Royal (Holborn) time.

Tom Arnold Productions.

At the Stratford Empire next Monday, Tom Arnold presents "The Folies Bergères Revue" from the Palladium, with a strong cast headed by Fred Duprez, Jane Lee, Peggy Scott, Susan Lee, Bertram Dench, Alec Hardisty and Les Germaines. At the Hippo., Derby, on the 28th inst., Mr. Arnold will present "The Band Box," written and produced by Joseph Hayman. The cast includes Hayman and Franklin, Manny and Clay, Elaine Robinson, and the London Scnora Band, including Bobbie Hind.

Will Fyffe.

Arriving back in town last Tuesday, Will Fyffe is now in Glasgow for pantomime rehearsals at the Theatre Royal, where he is due to open on the 19th inst. Just prior to sailing home from Sydney, Will was obliged to undergo a further operation to his leg, and spent most of the journey to San Francisco lying on his back. However, Will's visit to Australia will be long remembered, and, although he was compelled by illness to spend most of his time in Sydney, where he was able to play eight weeks at the Tivoli, the management offered him a further six weeks, which could not be accepted owing to his engagements at home. Will was the recipient of numerous presentations during his stay, but, when in New York a couple of weeks ago, he was relieved of a suit-case containing a number of these gifts, apart from personal effects and jewellery belonging to Mrs. Fyffe.

Reg. Bolton.

Concluding his second season with "Ding-Dong Belles" in town last week, Reg. now proceeds to Bradford for panto. rehearsals at the Prince's Theatre, where he plays principal comedian in "Robin Hood." The Spring tour of "Ding-Dong Belles" commences early in March next.

Peter Du Calion.

Du Calion tells us that his son, Peter, is going to carry on the good work whilst he is over in the States, and will be playing the part of Tiny Tim in Seymour Hicks' production of "Scrooge" for the Christmas season.

Death of E. V. Page.

With the death, at his country house, of Mr. Edwin Vine Page, who for many years was a well-known figure in the music hall and theatrical world, the profession has suffered a great loss. Not only was he known as a very genial and enterprising manager, but as a song writer, one of his earliest successes being "La-di-da," which will be remembered by some of the older music hall patrons.

During his retirement, Mr. Page endeared himself to all, and was ever ready to assist amateur and charitable enterprises, in which both he and his wife (professionally known as Clorinda Thurtle) were keenly interested. He leaves a widow, two sons, one daughter and three grandchildren.

Harry Lupino Dead.

The death occurred, on Monday of last week, at his residence, Lupin Lodge, Marius-road, Balham, of Mr. Harry Lupino, the famous comedian and pantomime star. Harry Lupino was the father of Lupino Lane and Wallace Lupino, and the uncle of Stanley, Barry and Mark Lupino. With his brother, George, he toured the halls for a number of years, making one of his earliest successes some 40 years ago at the Britannia Theatre, Hoxton, under the management of Mrs. Sara Lane. Mr. Lupino retired from the stage some 15 years ago.

Georgina Jackley.

Georgina Jackley, who is appearing in "Workshy" with the Jackson Dancers, was called on last week to play the part of Miss Lyle Jefferies, which she did with conspicuous success, and was heartily congratulated by all concerned. Miss Jackley also appeared with the Jackson Girls, in addition to playing Miss Jefferies' part. It is scarcely a year since Miss Jackley made her debut, and father George is very proud of his daughter, whose progress has been so marked.

Sammy Shields.

Sammy Shields was due to play at the King's, Southsea, this week, but arrangements were made for him to play in London instead, and he is appearing for three nights at the Palace, Tottenham, and three nights at the Palladium, Ealing. Next week he is at the London Coliseum.

Marjorie Fulton.

At the Argyle, Birkenhead, this week, Marjorie Fulton concludes her variety engagements for the present, and next week commences rehearsals for pantomime at the Theatre Royal, Nottingham, where she is to play principal boy in "Goody Two Shoes."

Variety Artists' Federation.

Members of the V.A.F. are requested to note that twenty-eight death levies are now due on the 1925 book. Red stamps, 49.

Bert Gunnell.

That fine dude comedian, Bert Gunnell, who has been scoring well in "My 'Erb," concluded with that show at the Metropolitan last Saturday, and has now joined the cast of "High Life," in which he opened at the Hippo., Norwich, on Monday. Bert Gunnell is due to return to "My 'Erb" when it is re-produced in about two months' time.

Dick Henderson.

Last Thursday, owing to the indisposition of Sophie Tucker, Dick Henderson was borrowed by the Stoll Management from the Victoria Palace, and, needless to say, the audiences, whilst disappointed at not seeing the popular Sophie, were glad to have such a fine deputy.

Lilian Low.

With reference to our paragraph last week under this heading, Mr. Fred. W. Warden, on behalf of Warden and Hooper, writes:—"We had the pleasure of discovering Miss Low some two years ago, since when she has been playing the leading part of 'Our Liz' in our production of that name. She is, furthermore, engaged by us as principal girl in pantomime at the Artillery Theatre, Woolwich, for the forthcoming season, and rejoins 'Our Liz' company to play the name part again in 1926."

Jennie Gregson.

After a fortnight's holiday in the North, Jennie Gregson is back in Town, and will shortly be commencing rehearsals for the Palladium panto., in which she plays one of the ugly sisters in "Cinderella."

Harry Lester.

It is fine news to hear that Harry Lester, who was recently operated on by a Harley-street specialist, has made a marvellously quick recovery, and will rejoin "A Jazz Round-Up" when it resumes its tour at the Empire, Cardiff, on Monday.

Eddie Grey.

"The King of Clubs," Eddie Grey, at present playing a season at Maskelyne's, plays the Holborn Empire after, and remains in London until the end of the year. Eddie, who has recently been on a world tour with Sir Harry Lauder's company, arrived back in England on Oct. 10, opened at the Empire, Cardiff, on the following day, and has since been playing other Moss Halls.

Dolce Cariello.

Apparently an error crept into our paragraph relating to this artiste last week, for we are now informed by Mr. Fred Reynolds (of the Fred Reynolds Agency, of Sheffield) that Miss Cariello has been engaged to play principal boy in Jack Brennan's and his own production at the Theatre Royal, Halifax.

Archie Pitt's Enterprises.

Archie Pitt is now fully occupied with his new show, "Too Many Cooks," which is due for its premier presentation during January. The cast includes The Royal Porth Octette, Essie Bartle, Douglas Wakefield and Bernard Hudson. "By Request," featuring Gracie Fields, is at present playing to fine business around the L.T.V. Circuit, and is at the Hippo., Ilford, this week. "A Week's Pleasure," which is at the Hippo., Derby, this week, did two fine weeks at Islington and Croydon, and plays a quick return date at the Palace, Blackpool, during Christmas week. "Mr. Tower of London" is still going strong, and is due in Town in the early part of next year.

Pantomime at Chelsea.

Mr. Walter Payne has arranged with Mr. Harold V. Neilson to present the fairy play, "Bluebell in Fairyland," by Seymour Hicks and Walter Slaughter, for a season at the Chelsea Palace Theatre. The first performance will be given on Wednesday, Dec. 23, at 7.40 p.m., and there will be two performances daily (at 2.30 and 7.40) from Boxing Day throughout the season. Popular prices from 1/- to 5/9 will be the rate, and children will be admitted at reduced prices.

Robb Wilton.

A little while ago we understood that, at the conclusion of his present engagements, Robb Wilton would make his re-appearance in revue under a well-known management in the New Year. We are now informed by Robb that unforeseen circumstances have made it necessary to give up the idea until next season. Rob also confirms the statement that offers have been made recently for him to pay return visits to America and the Colonies, but nothing definite has been settled. Concluding a long series of engagements with the L.T.V. Circuit this week, Robb pays a welcome return visit to the Alhambra next week, when he will present his latest sucess, "The Magistrate," in which he is cleverly supported by Miss Florence Palmer.

Ernie Mayne.

At the Empire, Birmingham, this week, Ernie concludes his present season on the halls, as he is due for pantomime at the Wimbledon Theatre. Ernie has found another winner in "Bah, Bah, Bah, Bartholomew," which he will probably introduce into the pantomime, as it has proved a wonderful chorus number recently in town.

Two New Songs.

Messrs. Francis and Day have just negotiated with George A. Stevens, the author-composer of the song, "On Mother Kelly's Doorstep," for the publication of two new songs from his pen, entitled "Wanderin' Round" and "The Little Pot o' Fern."

New Audition Theatre.

The establishment of the new Audition Theatre in Poland-street will come as a boon and a blessing to producers, managers, agents and artistes. The theatre itself, which is capable of accommodating 250 people, is completely fitted out and equipped with stage lighting, including a front lime, so that companies in rehearsal may enjoy all the amenities of the working theatre. On the premises, which cover an area of no less than 7,000 feet, are numerous rehearsal rooms, all fitted with the latest conveniences and warmed by central heating. Users have the choice of eight pianos, and staff pianists are available. There is a café lounge, and a hairdressing department will shortly be opened.

Death of Mr. Charles D. Allen.

We regret to hear of the death, which occurred suddenly, on Saturday morning last, of Mr. Charles D. Allen, Managing Director of The London, Shoreditch. The funeral is to take place at Blackpool to-morrow (Thursday). Deceased was very popular with patrons, management, artists and staff, and will be greatly missed.

For South Africa.

Valentine and Bell and Ruth Budd and Company sailed from Southampton on Friday per R.M.S. "Balmoral Castle" to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A., Ltd.

Mareski.

Mareski, the fiddler, writes from Monte Carlo, where he is playing a season in cabaret and incidentally trying to "break the bank"! He has just concluded an engagement in Switzerland where he went from Paris, and is due back in England to open with D. J. Clarkes' theatres on Dec. 14. Mareski concludes his letter by saying that every morning he has to take a dive off the pier in order to keep cool!

Tony O'Brien.

Tony O'Brien who will play Billy Crusoe in the Panto at the Shakespeare Theatre, Liverpool, is also taking the duties of Stage Director.

Doree Thorne.

Doree Thorne was in town last week preparing for her Panto engagement at the Shakespeare Theatre, Liverpool. She is playing the title rôle in "Robinson Crusoe." Owing to being booked for panto., Miss Thorne has had to refuse a good offer for musical comedy, but it is probable that negotiations will be resumed after her panto. season.

"Roars."

On Monday the revue "Roars," written by Harry Moon and George Goodfellow, will be presented for the first time, at the Theatre Royal, Worthing, and will play the T.R., Stratford, the following week.

Evelyn Kirkby and Bay Harrington.

Evelyn Kirkby and Bay Harrington ("A Study in Black and White") who have been appearing so successfully on Moss Empires' Halls lately, have appointed Edward Cranston their sole representative. He has booked them to appear in a new Norman Lee Revue starting in a few weeks' time.

May Stevens and Victor Gould.

May Stevens and Victor Gould, who have just returned from a very successful South African tour, have appointed Edward Cranston as their sole agent. He has booked them to appear in a new Norman Lee Revue starting shortly.

Vaudeville Acts at Cinemas.

"The Era" understands that the Variety Artistes' Federation may, within the next week or two, call a special general meeting to discuss the question of permitting picture theatres to run vaudeville acts for three nights a week only, on the understanding that every contract entered into shall be for one week. This would allow a cinema proprietor owning two cinemas "within reasonable access to each other"—say, for instance, one in Openshaw and another in Salford—to engage a vaudeville act to appear three nights at each of his cinemas during the week of the contract.

Kinema-Variety.

Mr. Monte Baily, organiser of the V.A.F., appeared before the Bristol Licensing Justices on Monday with the object of obtaining similar facilities to those granted by the Middlesex County Council in respect of the employment of music hall artistes at cinema theatres.

Broadcasting by Artists.

It is understood that representatives of the Entertainments Protection Association were in conference on Monday to discuss the effect of broadcasting upon the entertainment industry, and the advisability or otherwise of broadcasting other types of entertainment than those concerned with the theatrical stage. The position of individual variety artists in relation to broadcasting was considered.

Doris Ashton.

Returning to Manchester last week, where she has proved such a popular favourite, Doris Ashton was appearing last week at the Palace Theatre in the rôle of "The Jazz Mistress" with her band. This gifted vocalist was given a really hearty welcome on her re-appearance in this city. She gained warm tribute for her violin work and the leadership of the band. Doris has been retained for a further season with Moss Empires, and resumes with the show at the Grand Theatre, Birmingham, on Dec. 28 next.

LONDON VARIETY THEATRES.

THE COLISEUM.

Poking fun at the parson is, by now, an ancient pastime. Nevertheless, no matter how many comedians have turned their collars back to front, stuck spectacles on the ends of their noses, and gargled their words in their throats, Vivian Foster easily wins first place in this category of humour. There is a hint of Balieff's urbanity in his round, smiling face as he utters his famous cry of "Yes, I think so," or mumbles a couple of sentences under his breath before shouting a "Therefore" with a blood-curdling intake of breath. He has won his title of "Vicar of Mirth" by a jovial, light-hearted inoffensiveness which the clergy themselves are the first to appreciate.

Diaghileff, of course, still dominates the programme. Such ballets as "Aurora's Wedding," "La Boutique Fantasque," and "The Good-Humoured Ladies" are anticipations of the holidays, delightful to children and adults alike. The novelty of the variety programme is the "Four Harmony Kings," who describe themselves as "A Symphony in Colour." They are a quartette of negro singers, who, dressed in grey morning suits, with black lapels, display a mastery over the art of part singing. Their repertoire includes a medley of songs, a lullaby with banjo accompaniment, a picturesque rendering of "Song of Old Black Joe," syncopation and spirituals; but the most striking item is something which sounds like an imitation of a musical box, and is mysteriously described as "A Calliope Yodel," though why the Muse of Eloquence is mentioned is hard to understand.

Dollie and Billie are in the bill here as well as at the Alhambra—a striking tribute to their popularity. That thoroughly enjoyable sporting act, the cycle-ball contest of Bert Hughes and his company, pays a very welcome return visit; and Clay Keyes, "The Ace of Clubs," is also back again, to the general satisfaction. Austel and Arthur are excellent, both in their preliminary duet on musical instruments and in their exhibition of strength while lifting each other. Lillian Burgess sings of roses and other pleasant things; Steele and Winslow excel in poetic motion; and Sylvestre adorns the stage with many sunshades, which come to his hand from nowhere.

THE ALHAMBRA.

Nowadays a shiver of apprehension is likely to be felt by an audience when "imitations" are mentioned—so many are the imitators and so few the imitated. For this reason there may be only a moderate amount of applause when Ella Retford, after singing "The Irish Hawaiian" and "Hurdy-Gurdy Blues," challenges the conductor to discover who is the celebrity she is about to impersonate. But there is a burst of delightful laughter when she springs upon us the novelty of an extremely clever caricature of Hal Sherman. In an old, ill-fitting jacket, brown bowler hat and horn-rimmed glasses, she reproduces his peculiar song without words. Then, although she is wearing high-heeled shoes, she slops around in the familiar fashion of his soft-shoe dance. Her next venture is to perform "The Ocean Roll" with two forks stuck into rolls of bread, as danced by Charlie Chaplin in "The Gold Rush"; each movement has been carefully noted and all the quaintness of the original preserved. After some back-chat with the conductor concerning his partiality for a blonde who "has the nerve to come out here and sing 'Nobody loves a fat girl,'" Ella Retford sings "It's all over now," and is called back for an encore—"Oh Girls, What a Boy!" Towards the end of the programme she re-appears to win another triumph. During Sophie Tucker's turn she gives an imitation of "Everybody's Pal," which, although not to be compared with the mellow geniality of the original, is clever enough to make the audience cheer while Sophie Tucker herself shakes with mirth.

This week's band is Bert Ralton's, who start off on a darkened stage with the Rachmaninoff prelude, which changes as the lights go up into "Yes, Sir, That's My Baby." Bert Ralton conducts his ten bandsmen by dancing, introducing some expressive by-play into a "Hula Melody." The duets of Dollie and Billie, imbued with the gaiety of youth, arouse undiminished delight. The travelogue of Gillie Potter is the most comical act in the programme, proving irresistible by means of its blend of gravity and nonsense. W. V. Robinson's tales and mouth-organ solos are equally entertaining, Bert Maddison's burlesques are effective, Carr and Parr dance humorously, and Ryan and Burke perform prodigies on the trampoline.

VICTORIA PALACE.

This week again sees a programme at the Victoria Palace which is full of stellar attractions. It is impossible, for instance, to remain immune from the infectious vivacity of Miss May Henderson, the dusky comedy queen. She positively will not allow you to be stand-offish. Similarly, too, with Noni and his partner, Horace. You simply have to laugh at Noni's antics and to admire the musical technique of Horace. Not that Noni has not got a vast technique, too—but his is the comic art which conceals art. The Victoria Girls are seen in a new set of dances and dresses, whilst at the very top of the bill the well-known comedian, Mr. Wilkie Bard, presents his latest scena, "The Park Keeper," with conspicuous success.

The programme is opened in brisk style by the Bros. Ottway, who boast a number of accomplishments, ranging from singing and dancing to concertina playing. Mr. Jack Lane, the Yorkshire rustic at the piano, who follows, imparts a very topical flavour to the persiflage, and has a couple of good numbers in "Strikes" and a parody on "Kentucky, Sure As You're Born." The contributions of Miss Blanche Tomlin, the delightful singer, include "One Fine Day," from the second act of "Madame Butterfly," and are marked by smoothness of phrasing and excellence of diction, whilst the entertainment is brought to a thrilling conclusion by the exploits on the high trapeze of the Flying Banvards.

ISLINGTON EMPIRE.

Mr. T. Elder Hearn's revue, "Scandals of 1925," is the attraction at the Islington Empire this week, and on Monday night it was given a cordial reception by a crowded first house. Lavishly mounted and dressed, and containing much original humour, as well as clever dancing and tuneful singing, the show thoroughly deserved the welcome accorded to it.

Mr Claude Lester, ably assisted by Mr. Chris. Silvester, is responsible for most of the fun, and these two artists prove themselves comedians of merit.

Mr. Harry Kymuan renders some tuneful numbers in first-class style, the best being "Why Don't My Dreams Come True?" while the Dainty Danes both sing and dance well.

The London Columbia Band and the well-trained chorus deserve special mention for their excellent work.

SHEPHERD'S BUSH EMPIRE.

Heading a fine programme at Shepherd's Bush this week are Layton and Johnstone, the well-known American entertainers. Few artists have come to our shores with such ability to sound the note of jollity or plum the depths of wistfulness; and the Shepherd's Bush patrons enjoyed the talented couple thoroughly in every phase of their work. Another fine example of the "double turn" is to be found in the item presented by Messrs. Fyne and Hurley. Burlesque is, of course, their speciality, and they nearly always choose something concrete upon which to exercise their talents. This time it is "Oliver Twist," and an immensely funny affair they make of it. References to skating, Russian boots and the Coliseum drink license bring it absolutely up-to-date, and the audience devour every word of it.

"Presented at Court," the latest fun-maker provided by Janice Hart and Frank O'Brian, proves to be quite an elaborate production. Therein we see the sprightly Janice as a woman Judge trying a case of breach of promise, with versatile Frank appearing, not only as the defendant, but as all the witnesses into the bargain. It is a light-hearted piece of fooling with a laugh in every line, and its conclusion finds Janice and Frank demanded in front of the curtains to bow their acknowledgments. Other items include Mr. J. J. Collins, a juggler of great dexterity; Van Dock, the Italian lightning cartoonist, who knows how to keep the audience interested; Mr. Clarkson Rose, in all his latest songs; Les Tharamons, successful equilibrists; and the Dormondes, in their popular act.

"RECORDS"
At the Stratford Empire.

Back to town once again after a most successful tour, Harry Day's sumptuously staged comedy revue, "Records," was heartily received here on its second presentation exactly six months after its first warm welcome in June last. George Clarke, of course, pre-eminent in his line, required no introduction, and on Monday night he must have been highly gratified by the clamours of the audience and roars of laughter which greeted his every bon mot or quaint action. From the opening, "Broadcasting Big Ben," right through "A Cinema Study," "A Barbed Wire Studio," to the concluding sketch, "The Curate Calls," he proves himself an actor of many parts. In "The Curate Calls," Mr. Clarke was undoubtedly largely assisted by the naturalness of the acting of "The Little Mite," and the spontaneous laughter of the audience was an undeniable tribute to the mirth-provoking qualities of the performers. Miss Kitty Emson well sustained her parts, whether in straight business, dancing or singing "The Blues." Her dancing was particularly admired. Miss Phyllis Heryet had admirable settings for her songs, and in "Sleepy Hollow Tune" she aroused quite a furore. With Mr. Adrian Burgon, she had a delightful song-scena for "Peach blossom time," and another particularly good number was "Memory lane," which won immediate favour. Mr. Frank Major was clever in a golfing scene, and with Burgon in "Tea table chatter," with George Clarke, was very funny. An extremely attractive scene was the "Pirate ship," in which the bevy of dancers as pretty pirates shone to effect in movement, light and colours, and throughout they did wonderfully well.

Cliff Martell.

The Royal Air Force Band, which is so popular with listeners-in, played at the N.S.L. concert at Chelsea Palace on Sunday, and that popular entertainer, Cliff Martell, gave his usual "topical talk," his picture pianist burlesque gaining for him an encore.

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Seats can now be booked for
CHARLES GULLIVER'S PANTOMIME.
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Produced by Harry Day.
CLARICE MAYNE, George Mozart, Lennie Deane, Susie Belmore,
CHARLES AUSTIN, Naughton and Gold, Derra de Moroda,
Terry's Juveniles including: Daphne Brayne.
2.30 TWICE DAILY 8.15.
First Performance, Wednesday, December 23 at 8 p.m.

Companies for week commencing December 14th.

6-40 KILBURN EMPIRE 9-0
"THE GOLDEN WEST."
Including—
TOMMY MOSTOL,
RAY ZACK,
CAPT. ALBERT DAGOIS.

6-40 ILFORD HIPPO. 9-0
T. Elder Hearn, Presents
"SCANDALS OF 1925."
Featuring—
CHRIS SILVESTER.
CLAUDE LESTER.
DAINTY DANES.
LONDON COLUMBIA BAND.

6-15 LEWISHAM HIP. 8-40
Wylie-Tate Production,
"FLYAWAY PETER."
A Screaming Farcical, Musical, Revusical Frolic in 7 Scenes.
Featuring—
LEO FRANKLYN, HOWARD, ROGERS, BETTY ELEY, GARRY LYNCH, WINIFRED HARE, BILLIE BARLOW, and The HIPPODROME EIGHT.

6-40 SHOREDITCH OLY. 9-0
The Latest Comedy Success,
"SIGN ON."
Featuring—
KING & BENSON.

6-40 CAMBERWELL PL. 9-0
ARCHIE PITT
Presents
GRACIE FIELDS
In an Entirely New Revue—
"BY REQUEST."
In 17 Scenes
Supported by—
CEDRIC MILLER,
EDITH FIELDS,
TOMMY FIELDS.

6-40 ISLINGTON EMP. 9-0
A New Song, Dance and Laugh Revue—
"NIGHT LIGHTS."
Including—
HEDGES BROS. & JACOBSON.
JOE YOUNG.
FLORENCE HELM.
FRED. MALCOLM.

6-40 GRAND PALACE, 9-0
CLAPHAM JUNCTION
THE GREAT CARMO,
The World's Colossus of Mystery in his £20,000 Musical Wonder Pageant,
"MAGICAL MOMENTS."
Introducing his latest bewildering
"JUNGLE MYSTERIES."
With a gigantic Living Zoo of Magnificent Wild Animals.

6-40 POPLAR HIPPO. 9-0
The Famous Comedy Revue—
"ON THE DOLE."
Featuring—
ALBERT BURDON.

6-40 HAMMERSMITH P. 9-0
Lew Lake, Presents
"LES ROUGES ET NOIRS"
In an Entirely New Production
The
"NEW SPLINTERS."
Featuring—
HAL JONES & REG. STONE.

6-40 WILLESDEN HIP. 9-0
Direct from the London Palladium after his Enormous Success in the
"FOLIES BERGERE REVUE."
The Favourite Comedian
ERNIE LOTINGA
in
"KHAKI."

6-30 CROYDON EMP. 8-40
Harry Slingsby, Presents
"ZIP."
A Unique Personality Show in 12 Scenes of Zest, Ingenuity and Punch.
BILLY CARYLL.
STERNDALE AND A VIOLIN.
HILDA MUNDY.

6-40 ROTHERHITHE H. 9-0
The South London Players (Direction, Dorothy Mullord) Present—
"THE VENDETTA."

6-30 COLLINS'S 9-0
The North London Players (Direction, Dorothy Mullord) Present—
"QUEEN OF THE REDSKINS."

6-30 HOLBORN EMPIRE 9-0
ELLA RETFORD.
SISSLE and BLAKE.
JOHNSON CLARK.
JEAN ANDREWS.
HARRY CHAMPION.
GEORGE LEE.
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"..... But, best of all, there is Robb Wilton, a comedian in the succession of the great, rich in humour, and full of fine economies and restraints in its use. No one comes our way in these days with half his comic force. You might found a vindication of the music hall on Robb Wilton alone. There is laughter for a week in some of his 'business.'"

"Manchester Guardian," Nov. 17, 1925.

DECEMBER 14th
THE ALHAMBRA

Communications to:
GEORGE BARCLAY

By EDWARD EVE

Registration of Employers.

Whilst the new registration and licensing of theatrical employers is an important step in the direction of cleaning out our Augean stables, there is still a great deal of ground to be covered. The mere existence of an act is of little value, unless the enforcement of the provisions of that act can be rigidly and readily carried out. I understand that no attempt is being made to regulate the grant of preliminary licenses, and that every application will be acceded to. So that the new year will see every manager in possession of a clean sheet if he cares to apply for it. So far, so good.

* * * *

The Question of Elimination.

It is unfortunately probable that some of the managers licensed will in course of time render themselves liable to the forfeiture of their licenses, and that is where the trouble begins. The first to realise that a manager is bogus are the members of that manager's company, and a manager may succeed in hanging on the road for months, defrauding his employees every week, without any chance of the matter coming to the knowledge of the authorities unless a complaint is lodged by the members of the company. In the case of companies working in or near London, there is every reason to hope that such complaints, when incurred, will be quickly forthcoming, but I fail to see how the act is going to be brought into action with regard to companies working in the far provinces.

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An Example.

Let us examine the potential case of a would-be bogus manager. As long as he is within reach of London, he behaves himself and pays out his company regularly, but when they have moved North to the wilds of Scotland, he decides to pay out half and even quarter salaries, on the old, old story of asking the artists to help to keep them all on the road. If one of those artists were to complain in accordance with the act, it is true that the manager would be deprived of his licence, and would in all probability be imprisoned or otherwise punished, but how would that help the artists to extricate themselves from their difficulties? It is probable that they would be left stranded in or near the manager's Waterloo, and that they would feel that they had been better advised to carry on a little longer, at almost any cost, until they got nearer home. Thus, as long as a bogus manager can keep well away from town, there is every inducement for his victims not only to refrain from acting as informers, but even to protect him.

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The Way Out.

A way-out lies in the hands of the Actors' Association, the Variety Artists' Federation and the Benevolent Funds. The provision of a fund which will ensure the return of victimised artistes to London would encourage them to expose the delinquents, but, as I have said, without this inducement, Mr. Bogus, in many cases, will have the whip hand. The act is a wonderful achievement, and the one thing needful is to make it as difficult as possible for a bogus manager to remain on the road for one single week without meeting his liabilities.

* * *

Addison and Mitrenga.

Errol Addison, the dancer who is scoring such an outstanding success at the Globe, Acton, this week in the Cabaret-Revuette that has been produced at that hall, has had a remarkably fine send-off to what will, in my opinion, prove to be a wonderful career. He was a pupil of the great Cecchetti, and made such an impression on the *maestro* by his natural ability that when the latter fell ill, he put his school under young Addison's control. Errol's father is a leading commercial light in Buenos Ayres, and in addition to his art, the son has inherited his father's acumen.

* * *

Those Licences.

At last the music-halls of London have all been placed on a fair basis, and one reason for preferential treatment for productions has been withdrawn. There is not the slightest doubt that the managements of those seventeen halls can be relied upon to make it obvious that the withholding of the license has been the result of a regrettable narrowness of vision on the part of the authorities.

* * *

"When Knights Were Bold."

Miss Doris Mansell, who will appear in "When Knights Were Bold" at Princes during the 21st matinee season, has not been seen in the West End for a year or so. I particularly remember her excellent work in "Secrets" at the Comedy in 1922, the play which had a successful run of 373 performances. Another member of the company is Miss Patricia Malone, wife of Bobbie Howes.

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Journalist Playwright.

Mr. W. F. Casey, whose play, "Confession," is to be produced by the Three Hundred Club during their 1926 season, is the foreign editor of *The Times*.

* * *

His Mascot.

Franklyn Dyall, who is touring successfully in South Africa with Mary Merrall, always has with him on first nights a ring which once belonged to Sir Henry Irving, and which was presented to him by Lady Martin Harvey.

* * *

Coming Back.

Mdlle. Parisys, of "Midnight Follies" fame, is hoping to pay an early visit to London. She is now in Paris and spends much of her time learning English. A friend of mine who recently interviewed her asked what was her particular ambition. She replied, naively: "I should like to be a baby again so that I could put my shoe in the chimney and find it filled with a lot of toys." Such a reply is certainly characteristic of her.

* * * *

A Child Harlequinade.

Preceding "Where the Rainbow Ends," which opens at the Holborn Empire on Boxing Day, there will be a Child Harlequinade which has been written by Bianca Conti. A glance at the MS. indicates a very pretty innovation which the youngsters should enjoy. Even if the best answer to the question "Why is a rainbow like a headphone?" should only be "Cos it goes on from ear to ear," it must be remembered, I suppose, that these things are done at Christmastime, which (according to the big boy in my class) is the season of peace and goodwill. So—peace!

* * *

Oh, What Fun!

The party recently given by Mr. Archibald de Bear to "The Punch Bowl" company at the Midland Adelphi Hotel, Liverpool, was a very gay affair. The proceedings started after the show at midnight and went on until four in the morning. Games (and, it must be whispered, some of the most childish ones) were a prominent feature of the evening. Joyce Barbour, Robert Hale, Guy Lathom (who is playing the part vacated by Bobbie Howes, now rehearsing in "The Blue Kitten," the forthcoming Gaiety show) and Anne Kashmir were all in splendid form, and the fun waxed fast and furious. The long table in the Derby Room was resplendent with good things, and the thirty-odd guests did the occasion full justice. Mr. de Bear was cordially thanked for his kindness—several times. There was a veritable epidemic of impromptu oratory (which requires some saying at half-past three in the morning) and the reading of one's lines was not allowed—at least, not aloud. A really great evening. Clarice Mayne, Talbot O'Farrell and Jack Harding (Betty Blythe's manager) looked in and very fit.

* * *

Wimbledon This Week.

This week "The Punch Bowl" is at Wimbledon and next at Birmingham. The company will then return to London to start rehearsals for Mr. de Bear's new show at the re-constructed Vaudeville. The new piece will again have a ballet in the middle by Norman O'Neill.

* * *

Ballerinas in the Making.

The other afternoon I was privileged to witness the process of ballerina-making at the Veseloff School in Brunswick-square. There I saw embryo Pavlovas—many of them between the ages of seven and twelve—going through their paces under the close scrutiny of that distinguished master, Louis Veseloff, who, equipped with baton, tambourine or castanets, personally demonstrated "just how to do it." M. Veseloff was formerly with Mme. Pavlova and the Imperial Russian Ballet. Two little girls—they told me shyly that their respective names were José Gilles, aged 7, and Katharine Swan, aged 9—showed particular promise, I thought, in a series of Cossack, Japanese and Spanish dances (the latter to that wonderful melody "Chiquita"), and a boylet of 11, named Bertie Unden, revealed quite a Diaghileff tendency—a goal he may quite likely reach if he changes his name to, say, Boris Comeinsky! The various exercises and the thousand-and-one details involved in the training of future stars of the ballet would seem to justify the big salaries some of them earn. The results M. Veseloff has achieved with such young children are certainly a tribute to his methods.

* * *

"Tricks."

When "Tricks," the revue of the Trix Sisters (charming Helen and Josephine) comes to the Apollo on December 22, it will open with a replica of the "Blues Room," which these talented sisters conducted so successfully on cabaret lines at L'Abbaye Place Pigalle in Paris. Dion Titheradge is producer and part author, and the show is presented by Helen Trix and Paul Murray. Mr. Murray sailed for New York on Tuesday of last week in company with Jack Hulbert and Cicely Courtneidge and the "By The Way" company.

"By The Way."

I hear, by the way, that the dialogue in "By The Way" (American version) now has a somewhat slower tempo, so that our American cousins will have no difficulty in grasping immediately every quip and sally. May all our stars earn their stripes!

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Glass Houses.

Greville Collins is trying out at the Birmingham Theatre Royal this week a new play called "The House of Glass" which is eventually destined for the West End. It is to be hoped that the critics won't throw stones!

* * *

Miss Laye's Gramophone.

An anonymous (but not so anon. as to notice) friend of Miss Evelyn Laye who is playing in "Betty in Mayfair" at the Adelphi, left a gramophone costing . . . (but that's no business of anybody else's) . . . outside her dressing-room the other evening, and crept just as anonymously away. Miss Laye had previously expressed a desire for a gramophone—and this was evidently it. Santa Claus must have been a little fuddled with the calendar. Anyhow, the gramophone is now installed in the dressing-room, and the strains that emanate therefrom are some of the finest on record. The instrument goes very nicely with the kine-camera with which Miss Laye was presented by a well-known film company, and which she uses very efficiently.

* * *

Growls and "Growlers."

I am glad to learn that "Charley's Aunt" will arrive at the Prince of Wales' Theatre on December 22 in the time-honoured "growler." Some people are growling about that "growler," objecting that since that vehicle has passed into the limbo of uncomfortable things, it can quite well remain there. But surely most of us like to think of "Charley's Aunt" not merely as a farce but as an institution, and the "growler" (which I believe was last used in December, 1914), should be a traditional treat.

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Mr. Lechmere Worrall.

Lechmere Worrall, whose illness some months ago was deeply regretted by many friends, is now living quietly in Surrey, with his health much improved. His play, "Ann," was first produced by Sir Charles Wyndham and Miss Mary Moore at the Criterion in April, 1912, and proved a great success. In it Miss Renee Kelly made her first London appearance. I have read the play, and am not alone in thinking that there could be no more delightful material for musical comedy. When further plays of the "Betty in Mayfair" type are needed—and one hopes that the public will continue to show a preference for them—here is one ready made, and particularly apt.

* * *

Mr. Leslie Henson.

Leslie Henson sailed for New York on the "Homeric" last Wednesday to see "Kid Boots," the show which will follow "Tell Me More" at the Winter Garden. He will return to the cast on Boxing Day. During his absence Guy Fane is playing the part. Dodd Mehan has taken over Arthur Margetson's part, that actor being now in "Betty in Mayfair." I hope "Kid Boots," as its title suggests, will fit the foot-lights snugly.

* * *

"All Chains" Here.

Although Mr. Henson is not a professional writer (some fellows have all the luck!) he told me before he left that he writes millions of words a year. He receives five "chain letters" (those jolly little missives which one is enjoined to copy and send to a number of other people to bring them luck) a week, and most of these are passed on to at least nine other mutual well-wishers. That means forty-five letters a week. One of these "chain letters" which he showed me contained 110 names. It was started by an American naval officer who first sent a cheery message (with a request to "snowball" it) to another American naval officer, who sent it to a Japanese admiral, who sent it to a foreign prince, who sent it to another admiral, and so on, until this pretty "House-that-Jack-built" game was played in this country. Well known people in practically every sphere of activity are mentioned in the list, including several prominent actors. And one of Leslie Henson's proud boasts is that he has never broken the chain!

* * *

Zip!

The other afternoon, the only thing that attracted one's attention in Leicester-square—it was early, remember—was a jazz overcoat with a mesh design of about one in eight. Or it might have been one over the eight! Trained to follow such sights to the bitter end (I am, of course, speaking paregorically), I stalked the animate apparel only to discover that the fellow with the inside information was none other than Cyril Percival. Syril's sartorial superiority sertainly scored. He, you know, has been G.M. for Harry Slingsby's production of "Zip" (surely the last letter in revues) for nearly two years, having returned to the stage after a lengthy experience on the films. "Zip" is at Chiswick Empire this week and afterwards goes to Croydon and Wood Green. Cyril shares with me a high opinion of Billy Caryll and Hilda Mundy, whom he describes as the most charming personalities he has had the pleasure of doing business with. "Although I have been with the show so long," he told me, "Billy Caryll still makes *me* laugh, and I suppose I ought to be blasé."

* * *

The Liftman Lyricist.

Apropos, it is interesting to note that the lyrics of two new numbers have been written by the lift-attendant at Egyptian House, where Melville Gideon resided. These songs are "A Rolling Stone" and "Once Upon a Time," which are sung by Stanley Holloway and Melville Gideon respectively. Mr. Allan Goodrich, the liftman-author, has now left the lift. Should he decide to adopt a nom-de-plume, in view of American competition, an appropriate one might be L. E. Vator.

SONGS AND SINGERS.

Feldman and Co.

Writers in the lay Press are busy telling us that Pantomime is not what it used to be, and that it is fast losing its popularity as a Yuletide entertainment. As there are no fewer than 112 panto's arranged for this season, the critics' remarks will scarcely carry weight, while never before has there been such an enormous demand for the Feldman budget of song-hits. One hundred and twelve pantomimes—and most of them reinforced with the tonic of Feldmanism! That is the treat which awaits the lover of Xmas fare this season! "Seminola" will be heard in practically every production of note. "Buy Yourself a Broom" promises to become a real "sweeping" success. Then there are "Yum Tum-Tum," "All My Dreams Are of You," "Oh! Boy, What a Girl," "Too Many Kisses," "Wondering," "Panama," "Normandy," "The Baby Looks Like Me," "Comin' Home," and "Put Me on the Old Sternwheeler"—all destined for fame. And last, but by no means least, "I Know That Someone Loves Me," the principal boy and girl duet, which has been definitely fixed for all the famous Julian Wylie pantomimes!

Those popular artistes, Jose Collins and Nat D. Ayer scored an enormous hit last week with "Just a Little Twilight Song," and "She said 'Yes,' She Said 'No,'" two popular winners from the Feldman catalogue.

Charming Nellie O'List, appearing with Fred Roper's popular "Piccadilly Folies," is scoring a tremendous success with "Shadowland," which is one of the outstanding feature numbers in the production.

Sydney Benson, who for seven years has been producer for Geo. Brydon Phillips' pantomimes, recently visited the House of Feldman and expressed his admiration at the wonderful budget of panto. winners. Mr. Benson is a man of wide experience, for, in addition to his activities described above, he has been playing in "The Gorilla" at the New Oxford, and also in "Carry On, Sargeant," this being the third of the Bairnsfather productions in which Mr. Benson has played.

Lewis Roberts, musical director of the famous Canadian Military Choir is now running his new Band, the Imperial Sextette, at the Calcutta Palais de Danse. The Imperial Sextette created a great impression on the opening night, and Mr. Roberts tells us that Feldman numbers in particular were "persistently encored," including "Seminola," "Yum-Tum-Tum," and "I Know that Someone Loves Me."

That exhilarating entertainer, Reg. Lever, who is with "Mac's Supremos" C.P., reports that he has introduced "Seminola," "My Sugar," and "Wondering" into his piano trio, in conjunction with Rex Leslie and Cyril Douglas. "Bingo Farm" continues to be a big success for these versatile artistes.

William Shenkman, musical director of the popular Buffalo Orchestra at the Birmingham Palais de Danse, tells us that "Normandy," "Mamie," "Comin' Home," "The Baby Looks Like Me," and "Panama" are going big at the Palais.

Billy Andrews, who with Harry Ashton presents "Concoctions" C.P., reports success with "Yum-Tum-Tum" and "Seminola," and intimates that he is taking up "I Know That Someone Loves Me."

Stanley Ketchell and his Band at the Ideal Home Exhibition, Bradford, is making a big hit with "Seminola," "Yum-Tum-Tum," "I Know That Someone Loves Me," "Normandy," and "La Cancion de Amor." It wouldn't be an ideal home without Feldman music!

Ed. E. Moss, commander-in-chief of the "Vitality Follies," writes for Feldman's latest hits and says:—"Will leave selection to you. I know I shall be satisfied! Have always found your numbers winners."

Pat Lennox, the immaculate light comedian, is featuring "Oh Boy! What a Girl!" "Yum-Tum-Tum," and "Virginia—My Paradise" in "Don't Worry" revue. His recent Feldman successes include "I Know That Someone Loves Me."

Tim O'Connor is scoring an immense success with "I Want 'Em Wild, Weak, Warm and Willing."

Musical Director Montague, of the Symphonic Orchestra, Edinburgh Restaurant, Liverpool, is scoring with "Seminola," "Oh Boy! What a Girl," and "Panama."

Worton David.

Worton David's latest hit, "This Time Next Year" (Here's to You, Here's to Me), is already placed with many of the principal producers, who agree that this is a real pantomime number. Little need be said regarding this firm's chorus hit, "Are You? Yes I Yam," a strong number. The firm state: "Sing this chorus once and the audience will sing it for you." Other numbers that are staking on big claims in the pantomime field are 'Mary O'Brien" (The Irish Hawaiian), "I Can't Help Loving that Girl," "The Old Top Hat that Father Wore" (with twelve new extra verses), "Stamboul" (for Eastern scenes), 'Why Did You Sing to Me, 'What'll I do?'" "When the Clouds Roll By, Jenny" (a Scotch number that is different), "Toad in the Hole," "You Ought to Hear What They're Saying" (When They're Dancing Around at the Ball), a good number for palace or ballroom scene. Two ballads that are sure applause-getters are "The Songbird of Poverty Row" and "Just a Rose in a Garden of Weeds," the latter being an ideal Fairy Queen song. Two new numbers that must not be overlooked are a new Dame song, "Sally Has Joined the Russian Ballet," which is being extensively booked ,and "It's the Lady."

Writing from the Hippodrome, Ipswich, Jackson Owen, in "Scenes and Screams," states that "Are you? Yes I Yam" is going better than ever. The Broadcasting revue "Radio Radiance" are including more of the firm's successes in their new editions, and Tommy Handley has a sure winner in "Sally Has Joined the Russian Ballet." Tony Denton, who is a favourite at the London hotels and concert halls, never fails with his rendering of "Are You? Yes I Yam." Archie Alexander and his popular band, at the Tottenham Palais De Danse, finds several of the firm's numbers very successful items. A regular feature is made of "The Old Top Hat that Father Wore," "Are You? Yes I Yam," and "Stamboul." These numbers are also prominent items in the programmes of Al Tabor and his band at the Hammersmith Palais De Danse. Percy Bush, the popular conductor at the Oxford Galleries, Newcastle, writes to say that "The Old Top Hat that Father Wore" and "Stamboul" never fail to secure several encores whenever worked by his band.

Francis and Day.

Anticipations regarding the success in pantomime of "On Mother Kelly's Doorstep" were fulfilled with overwhelming success this week, when Florrie Forde's "Robinson Crusoe" unfolded its beauties at Blackpool's Palace on Monday. "When You and I Were Seventeen," the far-famed waltz ballad, likewise proved a sterling hit in a sterling show. Hal Jones's laughable song, "I'm Fond of Swistle's Ness Milk," which the comedian is singing with unbounded success in "New Splinters" at the Hippodrome, Lewisham, has been much sought after by pantomime artists, and arrangements have now been made with him whereby permission to sing it in annuals are now available.

Harry Lees' "Puss in Boots" at Ayr this week is duplicating its success at the Clydebank Pavilion last week. "When You and I were Seventeen," sung by Frank and Nana Adair, and "I'll See You in My Dreams," sung by the same lady in conjunction with Betty Maldwyn, score emphatic hits.

"Pale Moon" had a cordial reception when sung by the Gresham Singers at Victoria Palace last week.

Marcia Bourn and Partner are broadcasting this week no fewer than five of Messrs. Francis & Day's numbers, including "The Tale of a Guinea Pig," "My Best Girl," "The Sun will soon be Shining," "When You and I were Seventeen," and "Ukulele Lady."

Don Parker and his celebrated band of thirteen instrumentalists made a welcome reappearance at the Piccadilly Hotel and Kit-Kat Club a few evenings since, and with their vocalist received a hearty welcome. They are including in their repertory such popular numbers as "Yes, Sir! That's My Baby," "Ukulele Lady," "Yearning," "When You and I were Seventeen," "The Tale of a Guinea-Pig," "I'll See you in My Dreams," and "Who Takes Care of the Caretaker's Daughter?"

That refined and versatile entertainer, Leslie Goold, is doing well at all current engagements with numbers of the house, notably with "Oh! How I Miss You To-night" and "When You and I were Seventeen."

Pantomime artists and producers are now in the throes of preparation for Christmastide, and the demand for the indicated success emanating from the firm is reaching high-water mark, songs in particular demand including "Ukulele Lady," "When You and I were Seventeen," "On Mother Kelly's Doorstep," "Yes, Sir! That's my Baby," "The Tale of a Guinea-Pig," "Could Lloyd George Do It?" and "I'll See You in My Dreams."

At the Holborn Empire last week Hatch and Carpenter, who hail from the States, made a genuine success, among their best-liked numbers being "Yes, Sir! That's my Baby."

Lawrence Wright Music Co.

New publication, 2/-, "Sweet Alice."

So great is the demand from panto producers and artistes for the Wright hits, we would strongly advise artistes to apply for their band parts at the earliest possible moment.

The Lawrence Wright Co. are inundated with requests for the big panto hits, i.e.—"Why Don't My Dreams Come True," "Save Your Sorrow," "Toy Drum Major," "Tennessee," "Araby," "Sunny Havana," "Bouquet," "I've Never Wronged an Onion," etc.

Miss Victoria Carmen informs us she is making a terrific hit with "Sunny Havana" and "What About You." These two numbers Miss Carmen will feature during her pantomime engagement at Wimbledon, where she will be playing principal boy in Leon Salberg's "Bo Peep."

The new act, Majory Fulton and her Tango Band, produced by Frank Rubens, can only be described as "enormous." Miss Fulton gives a beautiful rendering of "Sunny Havana," "Hotsy Totsy" and "When My Sugar Walks Down The Street," which are received with tremendous enthusiasm. The Tango Band, under the direction of Thomas Priddy, gives an excellent rendering of Horatio Nicholls' delightful Waltz, "Babette."

Jack and Milly Royal write from Edinburgh that "Sunny Havana" and "Why Don't My Deams Come True" are two terrific winners for them.

Jack Grayson is making a very big success with "Paddlin' Madelin' Home" and "Babette." Nat Gilbert, of the 4 Bombays informs us that "Toy Drum Major," "Paddlin' Madelin' Home" and "Babette," are three riots for the Act.

Peggy O'Dare, playing with the Piccadilly Follies Revue, is making a special feature of "Toy Drum Major," novel costumes and scenery being introduced. Miss O'Dare puts this number over with vim, and is rewarded with extra strong applause.

A very interesting letter is to hand from L. Roberts, conductor of the Imperial Sextette, at present playing at the Palais de Danse, Calcutta, informing us of the enormous success they are making with "Sunny Havana," "Babette," "Sally's Come Back," "When the Bloom is on the Heather," etc.

Dave Hunter, baritone with the Dixie Minstrels, has just introduced "Why Don't My Dreams Come True" into the act, and made a sensation with this wonderful applause getter. Mr. Hunter also features "Save Your Sorrow," and for this number has the assistance of the jazz band.

The Ashley Sisters, at the Grand Theatre, Nottingham, created a furore with "Toy Drum Major" and "Bouquet," two of Horatio Nicholls' winners.

Dollie and Billie have recently introduced "Stepping in Society," with wonderfully successful results. They are playing the Coliseum this week, where this number is one of the outstanding hits of their wonderful show.

A number of hits from the Lawrence Wright house are being featured in that successful revue "On With The Dole," playing the Empire Croydon this week. These include "Toy Drum Major," "When The Bloom is on the Heather," "Why Don't My Dreams Come True?" "When My Sugar Walks Down the Street" and "Tennessee." The latter number is in great request for pantomime, being a bright good working number with an exceptionally strong patter chorus. Artistes are advised to apply for a copy immediately.

Geo. Bass continues to make a terrific success with his latest comedy winner, "I've Never Wronged an Onion." This is another number greatly in demand for panto. Comedians are advised to get their copies without delay.

Sybil Vane is using her fine voice to excellent advantage in "Bouquet" and "Away From You." Miss Vane gives a beautiful rendering of both these numbers at the Hippodrome, Manchester, where she is creating great enthusiasm.

We continue to receive excellent reports of the success artistes are making with "Save Your Sorrow." Dick Henderson is making a permanent feature of this gloom dispeller, which is also being taken up by numerous atistes holding panto. engagements

"What'll I Do?" Revue, playing the Granville, Walham Green, this week, find "San Francisco" and "Tennessee" the two outstanding hits of the show.

"What About You," "Paddlin' Madelin' Home" and "Sunny Havana" are excellently rendered in that bright revue, "Shavings," at the Queen's, Poplar, this week, with evident appreciation of Poplar audiences.

Tom Roberts, of The 4 Mam'selles and Tommy, have an exceptionally strong repertoire of numbers in the act at the present time, including as it does such big winners as "Save Your Sorrow" and "Sunny Havana."

Keith Prowse.

The firm's "big three" for panto. are:—"If you knew Susie," "Alabamy Bound" and "Peter Pan," which numbers will be heard in practically every pantomime throughout the United Kingdom. They are acknowledged "winners," and producers, managers and artistes not having fixed these numbers are invited to write for professional copies.

O'Gorman Brothers, at the Holborn Empire and Kilburn this week, are making a special feature of "Alabamy Bound" at both houses.

J. H. Squire's "Celeste" Octette are charming audiences at the Empire, Birmingham, with their beautiful rendering of the Valse "Poem."

At the Alhambra, Sophie Tucker is scoring with "Does my Sweetie do—and How?" On the same bill, Ella Retford has two numbers from this house in her repertoire, namely: "Hurdy Gurdy Man" and "Alabamy Bound," whilst Dollie and Billie, on the same bill, repeat their success with "If you knew Susie." These two talented young artistes are also appearing at the Coliseum this week.

At Exeter, Emlyn Thomas and his London band are making a big hit in "Alabamy Bound" and "If you knew Susie."

At the Victoria Palace, Noni gains great applause for his inimitable delivery of "Alabamy Bound."

The original "Nipper and Nippy," of the London revue—Mary Lawson and Max Wall—will be seen at the Alhambra next week; they are making a special feature of "If you knew Susie."

Peter McSweeney and Arthur Bray are highly successful in "Alabamy Bound" at the Pavilion, Ramsgate.

George B. Wood, musical director, of "What a Tangle," writes:—"'Collegiate' and 'If you knew Susie' are the two outstanding hits of this production."

Barrie O'Neil reports:—"I am making a terrific hit with 'If you knew Susie.' I heard the number for the first time on Thursday and put it on the Saturday night. The number was an absolute riot."

Bert Ross, versatile entertainer, says:—"'If you knew Susie' is the best number I have ever worked. It is an absolute 'winner.'"

Jack Denvers, the eminent baritone, states:—"'Bells of the Sea' is still my outstanding success wherever I go."

The singing of "Peter Pan" has brought "The Godwins"—a refined musical and vocal act—unbounded success.

Joseph Farrington, the world-famous bass vocalist, will broadcast on Thursday, the 10th inst., the new ballad by Thomas J. Hewitt, "Out where the Big Ships go." All baritone and bass singers are invited to write in for professional copy of this wonderful sea song.

Will Coleman, the entertaining concertina soloist and vocalist, has just included "If you knew Susie" in his act with tremendous success.

Pat Lennox, the immaculate light comedian, writes:—"I have found your duet 'When we are together' a huge success. Please let me have band parts, together with copies of 'If you knew Susie' and 'Alabamy Bound,' which I intend introducing into the production immediately."

In "Models and Muddles" revue, Miss Jenny Wood is conspicuous in "If you knew Susie," "Just for a while" and "Alabamy Bound" are also successful features of this production.

Other songs in great demand include:—"If you hadn't gone away," "Bye-gones," "Twilight, the stars and you," "Ain't my baby grand," "China girl," "Dear one," and "Rose of Italy." Artistes are invited to call and hear our new numbers, or send 1/6 with professional card for a selection.

Lareine and Co., Ltd.

The firm's great comedy number, "Where Does the Candlelight Go?" (When you blow it out) is still making great headway, and will be featured in all the principal pantomimes. It is also still delighting the dancers at Covent Garden, and Jack Hylton finds it a great success. A beautiful melody and an extremely clever lyric go to make "Santiago" a tremendous "hit": this number is also featured by Jack Hylton, and also by many leading bands throughout the country.

"Tell all the World" (the big song-and-dance tune of the moment) is booked up for many pantomimes, but a very limited number of permits are being issued for this number.

Among the pantomimes using Lareine numbers are John Hart's Productions, Fred Clements's of Skegness, Douglas Miller, of Bristol. It is also being featured extensively in Scotland, and will without doubt be the leading number this Christmas.

Other numbers prevalent this season are "Poppy," "Japanese Blue Bird," "Gee-Gee, put your Tongue Out!" and "Oh! She Does Look Nice!"

Producers and artistes are cordially invited to call at 11, Newman-street, to try over these hits.

"A JOYOUS PAGEANT."

At Chelsea Palace Theatre.

One of the most beautiful and novel pageants, depicting the Holy Nativity, was produced on Friday afternoon, Dec. 3, at this house, and drew large audiences.

For some time artistic Chelsea has been on the qui vive as to the production, as in contradistinction to the usual Nativity plays set in a Palestinian environment. "A Joyous Pageant of the Holy Nativity"—to give it its full title—had the setting placed in the period of the Italian Renaissance. The glowing colours, the rich dresses had all been suggested by Italian religious paintings of the fifteenth century, and the wonderful canvasses and frescoes of Gentile de Fabriano, Botticelli, and Fra Angelico were marvellously brought to life by artist and player.

Designed, written, and produced by Mr. Charles A. Clave, with music, consisting of Christian, favourite carols, classical items, some beautiful plain-song (especially the "Magnificat" and "O Salutaris") and a few modern compositions, all arranged by Mr. Anthony Bernard, the musical director of the choir and orchestra, ungrudging praise must be awarded to both gentlemen.

The company consisted of prominent social personalities known as St. Mary's Graham Street Players, who all remain anonymous, and several children of members of the theatrical profession. The children played a big part, one tot being 2½ years of age! These little ones were splendidly trained, and the whole pageant was a credit to the producers.

The scenes depicted the girlhood of the Blessed Virgin Mary, the Annunciation, the Visitation, the scene at the inn at Bethlehem (an exquisite piece of acting from St. Joseph, the Virgin Mary and Innkeeper). A procession, through the auditorium, vividly realised the Visit of the Three Kings from the East. Other striking scenes were Candlemas, the Vigil of the Holy Innocents, with some beautiful blank verse spoken by old Simeon, and the Epilogue, exquisitely delivered by the Archangel Gabriel. These scenes lent scope for artistry depicting mediæval glories of picture, groupings, and music.

At the initial performance, a number of theatrical folk were present, and it is gratifying to state that the theatre is practically booked out for the remaining performances.

To Mr. J. Persich, the general manager of the Chelsea Palace, great credit is due for the admirable arrangements made, both behind and in front.

"ONE MOMENT, PLEASE."

At the Watford Palace.

J.B. Productions' revue, "One Moment, Please," which is at the Palace this week, well deserved the enthusiastic reception it received on Monday night. It is one of the brightest and cheeriest shows seen here for some time. With those well-known and versatile comedians, Johnson and Bert, as the principal comedians, the humour is well above the average. They keep the audience highly amused by their quaint, dry humour. As the angler and the worm in "Rippling Waters," as auctioneers, in "Smiling Through," and "Outside the Swan," they are exceedingly droll. Some delightful musical numbers, both songs and duets, are pleasingly rendered by Molly Davies, Jose Barclay Gammon, and Victor Hodge, two of the most popular being "The End of the Lane" and "Lavender Time," while Ernie Du Roche and Joan Dare are clever both in song and dance. Perhaps the most attractive and laughable sketch is "The Gold Rush," with Johnson and Bert as the miners, and in which all the principals are given an opportunity to aid in some excellent comedy. The Revuette Girls take a prominent part in the charming song-scenas, and their dancing is graceful and vivacious.

MUSIC HALL LADIES GUILD.

FANCY DRESS BALL.

The innovation in the Annual Fancy Dress Ball, given by the Music Hall Ladies' Guild, in aid of the orphans of the variety profession, this year, was the presentation, after supper, by Mr. Percy Athos, of extracts from his cabaret, "New Princes Frivolities," from New Princes Restaurant, Piccadilly. Alfredo and his famous band played for the cabaret. This was in the ballroom of the Savoy Hotel, after a very excellent supper, and those who had supped, crowded the room, and applauded very loudly, the capital singing and dancing of Jean Rai, Bea Zoltana, Edna Leslie, Bayly Phillips, Fred Dixon, Ly Estra and Fred, and Alfredo. The Athos beauties, who also assisted, were well to the fore throughout the show.

Mr. R. H. Gillespie, who proposed the toast of the evening, "The Music Hall Ladies' Guild," coupled with the name of the Guild's President, Mrs. R. H. Gilespie, who occupied the chair, said he hardly knew how to open his speech, as his wife was President. Should he say, Lady Chairman, or Mary, Darling? He took it as a very great privilege that he should be asked to propose the toast, and said he thought it was because he was President of the Variety Artistes' Benevolent Fund and Institution, which was, after all, a big brother to the Music Hall Ladies' Guild. The work done by the Guild, he thought, was marvellous. Certain of its work, or sphere of work was different to that covered by any other charity. One of the best things they did was to look after so many orphans, and take an interest in their future welfare as well. It was a big proposition to have constantly 35 to 40 orphans to look after. The Variety World had been going through a trying time. Impossible Managers, like himself, had not been giving as much variety as possible, but he thought the Music Hall Ladies' Guild helped people to get work in their own quiet, unostentatious way. He cited the case of two artistes who came to see him. They were, he said, a "rotten" turn, but looked such nice people. He was able to give them a little work, and after they left, he found that they had been "turned out" for the occasion by the Guild. Mr. Gillespie then dealt with the trials of the variety artiste—how difficult it was for him to make good in any other profession. He mentioned the fabulous salaries supposed to be earned by Music Hall artistes. He wished there were more artistes there that evening, but he was glad nevertheless to see so many strange faces. Artistes had helped charities so much—there was no more generous section of the community than the Music Hall artiste—and he hoped they, most of them comparative strangers to the profession, would act generously in return. He likened Miss Lottie Albert to a kind of Dick Turpin, who shot at sight, to get money for the Guild. He humorously observed, in closing, that he proposed to his wife once, and now had to do so again, coupling her name with the toast. Musical honours were accorded the toast.

Mrs. Gillespie, in reply, said how much she thanked everyone, on behalf of the Guild. Her husband had said everything she meant to say, but she did want to emphasise the immense debt the Guild owed to Mrs. Chas. Coborn and Miss Lottie Albert.

Miss Lottie Albert, in proposing the toast of the visitors, said the profession had done a great deal more for outside charities than people realised. She soon got on her chair, and then, of course, subscriptions came rolling in. We heard subscriptions announced from Mr. Lewis Jackson, 25 guineas; Mr. Billy Merson, 10 guineas; Miss Ella Retford, 10 guineas; Lord Woolavington, 10 guineas; Mr. Harry Preston, 10 guineas; Mr. Walter Payne, £5 5s.; Miss Sophie Tucker, £20; Miss Zetta Mor, £4 4s.; Miss Daisy Dormer, £5 5s.; Mrs. Gillespie, 20 guineas; Mr. Gillespie, 5 guineas for each of his five children ("I am sorry he has not got 500," from Miss Albert); Ernie Lotinga, £10 10s.; Mr. G. H. Elliott, £5 5s.; Sir Edward Stern, 20 guineas; Wee Georgie Wood, £5 5s.; Mr. Geo. French, £5 5s.; Mr. Tommy Mostol, £5 5s.; Miss Molly McCarthy, £2 2s.; "The Referee," £5 5s.; My Fancy, £10 10s.; Miss Nellie Wallace, £5 5s.; Mr. Fred Curran, £5 5s.; Mr. Archie Pitt and Miss Gracie Fields, £8 8s.; Mr. Billy Bennett, £5 5s.; Mr. Harry Marlow, £2 2s.; Hedges Bros. and Jacobson, £10 10s.; Lena and Peggy Chisholm, £5 5s.; Mrs. Carl Hertz, £2 2s.; Miss Lottie Albert, £1 1s. for each of her children; "In memory of the late Dan Lenc," £5 5s.; Mr. Edgar White, £1 1s.; Mrs. Coborn, 5 guineas; Mrs. G. H. Elliott, £3 3s.; Master Dicky Gillespie, £5 5s.; Mr. and Mrs. Ernie Lotinga, for their son, £5 5s.; Miss Frances Preston (per Mr. Harry Preston), £2 2s. and Albert Hedges, £5, were other subscriptions we heard announced. Slowly the total mounted up and many seemed anxious to be "on with the dance," but Miss Albert said she had "bobbed" her hair, but would not "bob" her speech. She said the total was £463, a few more subscriptions followed, then Mr. Lawrence Wright said he would make it up to £500, and Miss Albert was temporarily satisfied.

Mr. Charles Doughty, K.C., replied for the visitors; Mr. Claude Foster-Marner proposed "The Chairman," and Mrs. Gillespie gracefully responded.

An event of the evening was the Fancy Dress Parade, for which gifts had been generously given by various firms. This was judged by "Ninette" and Mr. Sidney Colier, and the first prize went to Mr. and Mrs. A. Hyams, for their "Coster Pearlies" costumes, Mr. Ernie Lotinga, in a Chinese costume, and Mrs. Lotinga, looking very charming as an art student, were the next best successful, and following on were Mrs. Jack Lane, in Russian Court dress, Miss A. Dicker's picturesque Swan costume, Mr. Reggie Harwood as an Elizabethan Courtier, Miss Lena King representing "Burgundy," Mrs. Victor Hicks a 1926 Pierrot, Miss Eileen Harrison a Pierrot, Dr. Roberts in Polish costume, Miss Olive Wood as a picturesque "Venetian Lady," all of whom gained prizes. Consolation prizes went to Miss Annie Chard, for an Eastern frock, Miss Olive Gills as "Jazz," and Mrs. George Sanford for a Spanish costume.

Among those present, supporting Mrs. Gilespie, we saw Mr. Gillespie, Miss Lottie Albert, Mrs. Chas. Coborn, Sir Edward Stern, Mrs. Harry Bawn, Mr. C. Foster-Marner, Mr. Oscar Osborn, Mr. Harry Preston, Mr. Archie Pitt and Miss Gracie Fields, Mr. and Mrs. Jack Lane, Miss Sophie Tucker, Miss Zetta Nor, Miss Daisy Dormer, Mr. and Mrs. Ernie Lotinga, Mr. and Mrs. G. H. Elliott, Wee Georgie Wood, Mr. Edgar White, Mr. H. J. Johnson, junr., Mr. Lawrence Wright, Mr. Geo. French, Mr. Tommy Mostol, Mr. Billy Bennett, Mr. Harry Marlow, Mr. Billy Bleach, Mr. Howard Ward, Mr. Billy Fry, Mr. and Mrs. Jack Fry, Miss Maudie Francis, Mr. Billy Foley.

Dancing went on merrily until three in the morning. Mr. John Weaver's orchestra doing yeoman service. Among the most popular numbers, during supper and dancing, were "Ukulele Lady," "Yes, Sir, That's My Baby," "When You and I Were Seventeen," "Let it Rain, Let it Pour," and "Mother Kelly's Doorstep."

"The Acting Manager."

The current number of "The Acting Manager," the organ of the Associate Members of the Managers' Section of the Stage Guild, is an interesting and informative production. An article by Horace Collins on "The Advance Man," is particularly sound, and the whole tone of the letter-press is distinctly bright. The next issue (No. 3) will be ready on January 1.

George Jackley.

At the Hippodrome, Brighton, this week, George Jackley concludes his engagement in "Workshy" in which he has had a very successful time since its production in March. George will then commence rehearsals for Pantomime at the Lyceum, for his sixth season. In this he will sing a number which he has written and composed.

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The Radio Revels.

There is much ado about the Radio Revels, which are to be held in London and many provincial towns on Tuesday, December 15th, in aid of the "Daily News" Wireless Fund for the Hospitals. The hub of attraction will be the Olympia Dance Hall, which can accommodate 4,000 dancers, and my old friend, Mr. Richards, the publicity chief of the "Daily News" and "Star," tells me that all the double tickets at a guinea and a half, have now been disposed of. Which means that the success of the Revels is a foregone conclusion. I hear that the bands so far engaged are the Savoy Orpheans, the Savoy Havana Jack Hylton's and Jack Howard's. While the merriment is proceeding at Olympia, others will be held at Wimbledon Palais, Tottenham Palais and Cricklewood Palais, and, in the provinces, at Birmingham, Bournemouth, Cardiff, Manchester, Glasgow, Newcastle, Aberdeen, Plymouth, Leeds, Nottingham, Sheffield, Edinburgh, Hull, Dundee, Liverpool, Swansea, Stoke-on-Trent and Belfast. Jack Hylton's band will be at Wimbledon, the Midnight Follies Band at Tottenham, and the Toronto Band (from Prince's) at Cricklewood. On the same occasion music will be relayed from New York, Montreal, Paris, Berlin and Vienna. Truly a great night for listeners-in and dancers alike.

Jazz not to die.

In the current issue of the "Radio Times" Jack Hylton expatiates on jazz. "Jazz, people say, is dying," he remarks. "I have read about this for the past five or six years, and I am still waiting for the funeral. By jazz I do not mean the trash which, whatever its popular appeal, does a great deal of harm to the serious efforts of composers who bring it to a high standard of technical accomplishment. Small wonder it is that many people dislike the so-called syncopated music. I am quite prepared to admit that if this sort of thing represents jazz, then jazz, like Marley, is dead as a door-nail."

That Fascinating Lilt.

"But composers like Stravinsky, Milhaud, Bliss and many others equally eminent," he goes on, "have been attracted to it. And few listeners to bands like the Savoy Orpheans, or that of Vincent Lopez, would care to say that seventy-five per cent. of the music performed is not always of as consistently high standard as most of the thoroughly high-brow music. It is not only the fascinating lilt of jazz, nor the amusing virtuosity of the individual performers, that makes it so wonderful to most listeners. This amazing virility and perfection of rhythm has such an effect upon people that it can be safely said that jazz is in no danger of dying. It has necessitated a new type of composer."

The Super-optimist.

"In case my enthusiasm," he continues, "misleads readers into believing that I prefer jazz to any other music, let me disillusion them at once. I am very fond of classical music, but jazz and noise are not necessarily one and the same thing; neither are good musicianship and syncopation incompatible. Because I can find joy in contemplating one of Turner's seascapes, is there any reason why I cannot pay tribute to Phil May? My difficulty is to find suitable light music to play, and I employ three men who do nothing more than adapt new music to the requirements of my band. People continue to say that jazz music is having a baneful effect on our national life and that it is a pointer to the degeneration of our times. I do not believe these musical croakers. The demand of the moment is for something light, amusing and, above all, cheerful. Jazz, to my mind, represents the optimist in music."

Surely a very commonsense defence of the musical fashion—and Jack Hylton, as a super-optimist, ought to know.

A Genial Demonstrator.

Bob Johnson is certainly a live wire. Hailing from Blackpool, Bob was Feldman's demonstration manager there last season, when he produced, amongst other attractions, the popular "After the Storm" scena in the Tower Ballroom. He is a demonstration genius, and is a greater believer in the introduction of vocal numbers. He has been busy during the past few weeks visiting several well-known London ballrooms, including the Royal Opera House, Covent Garden, East Ham Palais and the Kew Pavilion. He has broadcast from the two first-named halls, and has appeared with some of the leading bands, including the Henleigh Band at the Holborn Empire. Enterprising dance hall managers should get in personal touch with him.

For the World's Fair.

The Oregon Band, under the direction of Nat Norman, will be seen again at the new World's Fair Ballroom, where they open on December 24. Their season at this ballroom last year was a great success. The five-piece combination consists of Tom James (piano), Dave Harrison (E flat sax.), Julius Freed (C melody and B flat soprano), George Grimsey (drums) and Nat Norman (violin and banjo). After this engagement the band will probably return to North Wales where they were two seasons ago.

A Southsea Attraction.

The Radio Five Dance Band at Southsea, under the leadership of Norman King, have been playing on the South Parade Pier for nearly twelve months, and they are a very popular combination in the district. The leader is also the violinist, and his brother, Vic., is the drummer. The others are Bert Foote (banjo), George Cull (sax. and clarinet) and Reg. Prince (piano).

A Correction.

In my notes last week I erroneously gave the impression that Norman Parry had a band of his own at Wembley. I should have made it clear that he was the pianist in Will Hender's popular band in the Australian Pavilion, and I apologise to Mr. Hender for this omission.

The "Big Twelve."

John Birmingham's celebrated "Big Twelve," led by jovial John himself, will be at the Liverpool Empire on December 14, in a first-rate bill which includes Miss José Collins. He will present a series of jazz novelties.

Ted Shapiro.

The announcement that Miss Kathleen Destournel, the popular soprano, has introduced a new valse ballad entitled "What's to Become of Me?" reminds me that Ted Shapiro, Sophie Tucker's brilliant accompanist, is also a clever composer. He has written this number for Feldman's, who are shortly publishing several more of his compositions, including three new fox-trots. These will be ready for dance bands after the pantomime hustle has subsided.

At the Westminster.

I hear that business is flourishing at the Westminster Ballroom, Leeds, where the New York Casino Dance Band are an attraction. The band is composed of H. W. Patrick (piano), Ted Meerloo (violin and sax.), C. Wyatt (sax.), H. Kirk (trumpet), F. Leve (banjo) and Tom Webster (director and drummer).

New Recording Combination.

Joe Grossman, at the Embassy Club with Ambrose, is one of the best tenor sax. players in town. Joe first took up the violin and played a season with Jack Hylton's Florida Band at the Princes Restaurant, before Alfredo took over. Joe has a useful recording combination of his own which starts operations in January.

Hail!

Frank Cortell, the well-known trumpet player with Isham Jones' band, tells me that he is very pleased with the reception accorded all the members of the band wherever they go. He is not alone in paying tribute to Paul Whiteman, the recognised King of Jazz Band leaders.

Dance Band at Memorial Service.

Percy Bush sends me a letter from Newcastle enclosing a copy of the programme of the memorial service to Queen Alexandra held recently at the Oxford Galleries. All the music was provided by the London Æolian Band, under Percy Bush's direction—probably the first time a dance band ever officiated at a memorial service. Percy tells me that the ceremony was attended by nearly 4,000 people, and one of them, a clergyman, expressed his profound surprise that a band usually associated with the ballroom could play secular music so well. Congratulations, Percy, to you and your colleagues.

Fox-Trot Classics.

Lawrence Wright are making a feature of rhythmic paraphrases of the "old masters." These have been prepared by Arthur Lange, the famous American arranger, and should be a boon to all bands. Six productions of this nature now in great demand are "Il Trovatore," "Tannhauser," "Echoes of Ireland," "Naila," "Faust" and "June."

A Musical Family.

Debonair Eddie Huber is now installed at the Queen's Hotel. His three sisters are with Hilda Ward's Band at the Lyceum. They are very charming and talented girls and Eddie cannot pride himself on having the monopoly of good looks.

For "Drummer" Read "Trumpet."

In a previous issue I inadvertently referred to Jack Rimmer, of Jack Payne's orchestra at the Hotel Cecil, as a drummer. Everybody knows, however, that he is the genius on the trumpet.

Back Again.

Harry May, the well-known sax., has just finished his engagement in Ireland and has returned to Town. When I saw him, duly ensconced behind a fur collar, he looked like a prosperous theatre magnate.

Frank Tilsley.

"Tango Town," Cecil Lennox's new tango number, was recently broadcast by Frank Tilsley, with Jack Howard's band from Covent Garden. This tango is one of the most tuneful I have heard, and Varaldi has given it his blessing.

The Ultra-Follies.

That clever combination, the Ultra-Follies, under the direction of Jimmy Phillips, officiated at the Palladium Ball at the Wharncliffe Rooms last week, with great success, and were personally complimented by Horace Sheldon. I hear that there may be interesting developments very shortly.

A Stourbridge Item.

To-morow (Thursday) Jimmy Campbell and Reg. Connelly will supplement, by half-an-hour's light entertainment, a wireless programme provided by the Community Singers, relayed from the Town Hall, Stourbridge.

Items of Interest.

The Hungarian Minister for Home Affairs has prohibited the issue of licenses for foreign jazz bands.

Lieut. John Fletcher's brass band will be at the Olympia Circus this year.

I hear that Al Davison, of the Claribel Band, is arranging a special combination for Eddie Field's of the "Two Rascals."

Fred Spinelli, Jack Hylton's manager, and elder brother of the well-known sax. player, has just returned from Germany, and is now with Les Norman at the Empress Rooms.

Charles Starr, late of the London Band, is now busy sax-playing with the Wireless Orchestra.

Among the Latest.

F.D. & H. "Sonya," song fox-trot by Fred Fisher. "Lady of the Nile," song fox-trot by Isham Jones. "My Cuban Rose," song fox-trot, words by Dion Titheradge, music by Les Copeland, featured by Josephine Trix in "Tricks" revue. "Ida, I Do," song fox-trot by Isham Jones, sung by Jane Green. "Poppy," song fox-trot, by Arthur Wimperis and Vivian Ellis, sung by Alice Delysia in "Still Dancing." "Bam Bam Bamy Shore," song fox-trot by Ray Henderson. "By the Light of the Stars," song fox-trot by George Little and Larry Shay. "The Kinky Kids Parade," song fox-trot by Kahn and Donaldson.

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EMPIRE.—A.M., Mr. C. T. Hutchison.—A capital variety programme here this week includes Harry Tate, in a most laughable skit, "In His Office," The Two Rascals (Charle O'Donnell and Eddie Fields) in their latest song hits, The Selma Four, the famous wireless favourites from the Savoy, Dr. Angelo's Living Jewellery, an artistic posing novelty, The Houston Sisters, two irresistible artists, Wilson Hallett, the popular impersonator of children, and Texo, the sensational aerial gymnast.

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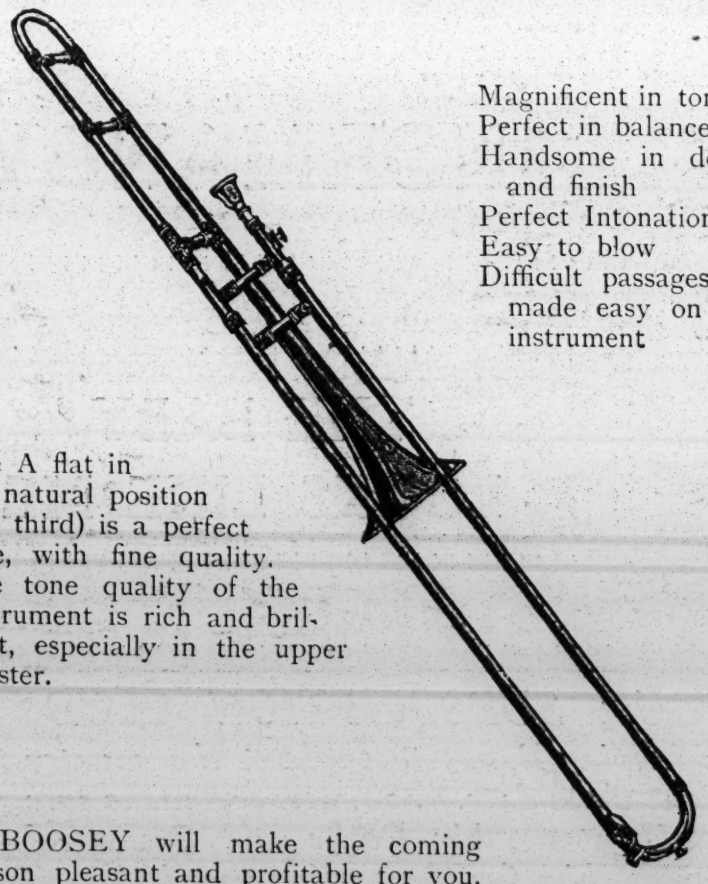

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Printed by John Bamforth and Herbert Sydney Gibbs (Trading as A. E. Gibbs and J. Bamforth), St. Albans, Herts, for and on behalf of The Wyvern Press, Ltd., 35, Wellington Street, Strand, London, W.C.2. Proprietors and Publishers, Theatrical Publications, Ltd., 35, Wellington Street, Strand, London, W.C.2.—Wednesday, December 9, 1925.